

SINCE 1842

£2.50

THE ILLUSTRATED LONDON NEWS



Cultural Revolution

London redraws its museum map

The Illustrated London News
Picture Library

20 Upper Ground, London SE1 9PF

OLIVER PEYTON | MICHAEL BILLINGTON | CELE

STRIA NOEL | J. TAYLOR

9 770019 242052

L U X U R Y & S T Y L E



ORIENT-EXPRESS
HOTELS, TRAINS & CRUISES

www.orient-express.com

W O R L D W I D E



HOTELS

Hotel Cipriani & Palazzo Vendramin ~ Venice
 Hotel Splendido & Splendido Mare ~ Portofino
 Villa San Michele ~ Florence
 Lapa Palace ~ Lisbon
 Hotel Quinta do Lago ~ Algarve
 Reid's Palace ~ Madeira
 Hôtel de la Cité ~ Carcassonne
 Windsor Court Hotel ~ New Orleans
 Charleston Place ~ Charleston, S.C.
 Keswick Hall ~ Charlottesville, Virginia
 The Inn at Perry Cabin ~ St. Michael's, Maryland
 '21' ~ New York
 La Samanna ~ St. Martin
 Copacabana Palace ~ Rio de Janeiro
 Hotel Monasterio ~ Cusco

Machu Picchu Sanctuary Lodge ~ Machu Picchu
 Mount Nelson Hotel ~ Cape Town
 The Westcliff ~ Johannesburg
 Gametrackers ~ Botswana
 The Observatory Hotel ~ Sydney
 Lilianfels Blue Mountains ~ Katoomba, NSW
 Bora Bora Lagoon Resort ~ Tahiti

TRAINS & CRUISES

Venice Simplon-Orient-Express ~ Europe
 Eastern & Oriental Express ~ S.E. Asia
 Road To Mandalay ~ Myanmar
 Great South Pacific Express ~ Australia
 British Pullman ~ U.K.
 Northern Belle ~ U.K.

For distinctive holidays in Europe, America, Asia, Africa and Australia, please contact your travel agent or visit our website.



Furnishings

guaranteed to make the difference



Location still remains a fundamental factor in the success of the rentals and sales markets, but increasingly it is the quality of the internal decoration and furnishings which are making the difference between whether a property is let/sold and whether a top price is achieved.

With **Purchase • Rental • Rent to Own** options

Isn't it time you maximized your investment?



ROOMSERVICE FURNISHING GROUP LTD

SHOWHOUSES • PROPERTY FURNISHING • RELOCATION FURNISHING

Tel 020 8397 9344

Fax 020 8974 1440

www.roomservicegroup.com
e:info@roomservicegroup.com

contents

56

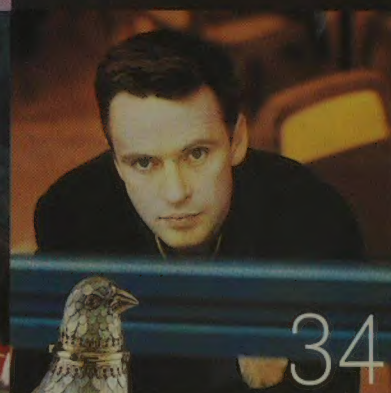
- 6 Crazy Days of Summer**
The Season, says Lady Celestria Noel, is flourishing as never before. But what accounts for its surge in popularity?
- 10 Jubilation at Last**
The Jubilee Line Extension has opened up a whole new area of London. Paul Wade discovers some unexpected attractions.
- 16 Minnows V Musicals**
What will be this summer's stage success—the West End's new blockbuster musicals or fringe productions with stellar casts? Michael Billington investigates.
- 22 Cultural Revolution**
A golden age for London's cultural scene is dawning. Giles Worsley charts the city's new museum map.
- 28 Somerset House Reborn**
June Ducas meets the movers and shakers who brought about this spectacular building's renaissance.
- 34 Oliver's Twist on Restaurants**
Oliver Peyton reveals his plans for changing the face of London dining. By Sudi Pigott.
- 40 London Goes Green**
The new Wetlands Centre at Barnes is the largest of many schemes to tempt wildlife back to the capital. Ralph Gaines reports.
- 44 At the Cutting Edge**
Roger Tredre introduces the new wave of hot London designers.
- 48 English Wine is Fizzing**
Anthony Barne MW raises his glass to the new English sparkling wines.
- 52 Literary London**
DJ Taylor charts the evolution of that compelling literary genre: the London novel.
- 56 Hotels Bar Excellence**
No longer just for suitcases, the lobbies of London's newest hotels are *the* place to meet and greet. Lucia van der Post samples their style.
- 60 Top Tickets**
A discerning selection of the summer's hottest entertainment.
- 74 Summer with a Splash**
A glimpse of how earlier generations kept their cool in the heat.



44



6



34



22

28



Editor: Alison Booth
Art Director: Adrian Hulf
Chief Sub-Editor: Fiona Ferguson
Senior Sub-Editor: Suzanne Pavely
Designer: Andrew Newrick
Listings Editor: Julia Pearey
Picture Editor: Susan Rowbottom
Picture Researcher: Sarah Carrington
Circulation Manager: Richard Pitkin
Group Production Manager: Pete Kraushaar
Production Assistant: Nathan Eaton-Baudains
Advertisement Director: Hilton Freund
Group Advertisement Manager: Jane Washbourn
Sales Executive: Michael Brooks
International Sales: Victoria Stringer,
tel: 00 33 492 75 82 08
Publisher: Tony F Price
Proprietor: James B Sherwood

© 2000 The Illustrated London News Group, May, 2000. Original articles and other contributions published in this journal may be reproduced only with special permission from the Publishers. Neither the Publishers nor The Illustrated London News accept responsibility for any views or statements made in the articles and other contributions reproduced from any other source. No responsibility is accepted for the claims made in advertisements appearing in this journal and the Publishers reserve the right to accept or refuse advertisements at their discretion. Subscribers will receive quarterly issues of Orient-Express Magazine and at least two special issues of The Illustrated London News each year. Orders for subscriptions and address corrections to be sent to: O-E Subscriptions Department, Tower House, Sovereign Park, Lathkill Street, Market Harborough, Leicestershire LE16 9EF. Tel: 01858 468888. Fax: 01858 434958. Second-class postage paid at Rahway, NJ and additional offices. Postmasters: Address corrections to Orient-Express Magazine, c/o Mercury Airfreight International Ltd, 2323 Randolph Avenue, NJ 07001, USA (US Mailing Agent). USPS Number 008-086. ISSN 1350-9012. Annual subscription rates: £19 or US\$36, Europe and USA (air-speeded delivery) £22 (\$42), Canada (air-speeded delivery) £24 (Can \$54), Rest of the world (air-speeded delivery) £26 (\$49). The Illustrated London News Group, 20 Upper Ground, London SE1 9PF. Telephone: 020 7805 5555. Fax: 020 7805 5911. Printed by ET Heron, UK.



LEFT: STEWART MARY; CAMERA PRESS; TOP RIGHT: MIKE ROBERTS; BELOW RIGHT: O'ROOLES; ROBERTY; COTES; VUES; COLOMIF; C

Crazy days



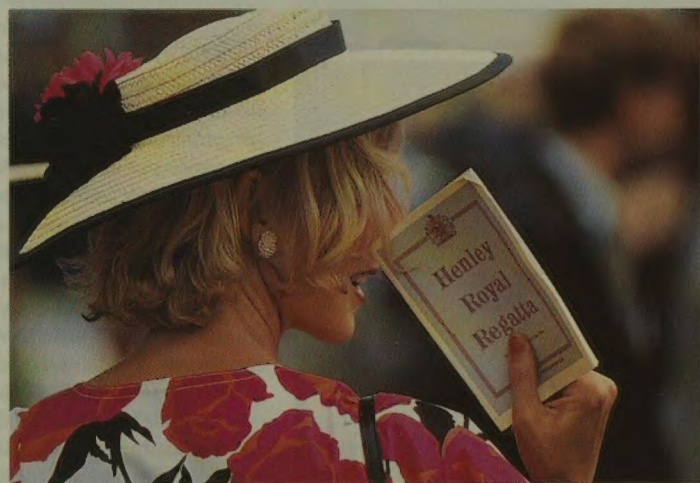
IT IS RUMOURED that Labour ministers who wish to stay on message have been told they should avoid those events known collectively as The Season. Any occasion where people dress up to look at horses, boats, tennis players or flowers, smacks of the forces of conservatism and is viewed as élitist and outmoded, not the image the spin doctors wish to convey. However, they are behind the times. The modern season is, if not quite the People's Season, certainly nothing like as exclusive as some people think. It is not a closed, moribund institution but popular and vibrant, open to anyone who cares to get organised and book tickets in time. It includes not just such old favourites as Royal Ascot and Henley, but a huge range of events from art and music festivals to agricultural shows and it is booming as never before.

This rude health is not something you would have necessarily predicted 20 years ago, when many events were losing their lustre. Chester Races, held in early May, is a typical example. "It used to be the big social occasion for the county," says David Pickering, a shareholder in the Chester Race Company. "After a lull it is now back as the premier social and sporting event in the whole north west. The new stand and improved facilities have helped but the setting is unique. It is a natural amphitheatre which goes back to Roman times and, if you stand back, you can hear the noise of the crowd reverberating on the sandstone city walls behind the stand." In other words it's the atmosphere. Dressing up, being part of the buzz—going somewhere special for the day is so much more fun than merely watching sport on television. It appeals not just to those who enjoy the racing and would traditionally have attended, but to a younger and more diverse

crowd, who have made the event their own. Too young to have been dragged there by parents as a duty, they have discovered the event for themselves and regard it as great fun.

Apart from the renewed enthusiasm of younger people for traditional events there are several other factors which have energised the season, notably corporate entertaining. "I know exactly why the season is more lively now," says Ewa Lewis, who as a former social editor of both *Hello!* and *Tatler* magazines should know. "It is because all the big events are as much corporate as private. This makes it feel open to all in a way it never has before." There are purists who object—one complaint is that the best viewing areas have been given over to corporate hospitality because it is so lucrative and that corporate guests are not true aficionados. The theory is that such people stay in their own boxes or marquees, lingering over their lunch, or at the bar, maybe following the action on monitors. However, to carp is to miss the point. The corporate side has been a shot in the arm for the season, contributing significantly to its revival. It is here to stay and overall it is a force for the good, both for the revenue it generates,

Dressing up is the order of the day at Royal Ascot, left, and Henley Royal Regatta, below. Other highlights of the season include the Duke of Edinburgh carriage driving at the Royal Windsor Horse Show, above.



of summer

**Dressy, sporty, fun and feisty—
The Season, says Celestria Noel, is
flourishing as never before.**



[the season]



PR executives and event organizers such as, above to top left, Aurelia Cecil; Countess Alexander; and Pilar Oxford, Cartier's Communication Director, have taken over what was once the role of the society hostesses.

which enables those who run events to invest in improved facilities, and because it introduces people to a world that they might not have discovered for themselves.

Hand-in-hand with corporate hospitality goes commercial sponsorship. Only Henley Royal Regatta and Royal Ascot still have no commercial sponsors. Polo, once largely an army sport, with obscure rules and hearty rituals such as treading in the divots at half time, has become inextricably associated with luxury goods and scantily dressed beauties whose shoes certainly could not cope with mud. Cartier International Day held at the Guards Polo Club in Windsor Park at the end of July, attracts film stars, models and paparazzi. "Before Cartier came on the scene," says Ewa Lewis, "International Day was purely for serious polo fans. It was an important event in the polo world but Cartier brought the glamour." Luxury goods group Dunhill sponsors the Queen's Cup at the same ground in June, while Veuve Clicquot, which sponsors the Gold Cup at Cowdray Park, actually styles itself as the champagne of the season. Yeuve Clicquot's events organiser Naomi Hancock says: "It has been a great success. The more popular the events have become the more Veuve Clicquot is seen as the champagne of the season." In other words it has been a good business decision for the brand.

Such sponsorship can lift an event. Ewa Lewis maintains that the Royal Windsor Horse Show in May has always been among the grandest horsey events, with strong royal connections, but that with Asprey & Garrard's sponsorship it is gaining a new gloss and reaching a new sort of spectator, just as the polo did. While old events may reinvent themselves there are also new ones on the scene, two started by the Earl of March during the 1990s—the Goodwood Festival of Speed held in June and the Revival Meeting, held in September at the old Sussex motor racing circuit. Both have that essential element of picnic, picnic and setting, which has meant they have found their slots even in a season which is pretty full-up and have, of course, attracted sponsorship.

The fact that London is at its busiest during the summer season has been picked up on by upmarket businesses in another way, apart from straight sponsorship of events. The

Krug party, hosted by Remi Krug, was the first of a new kind of half-private, half-business party. Now held at the Ritz, it has become an established part of the early season and invitations are very much sought after. Few private individuals are able to be such lavish hosts or attract such smart guests. "Some of the most successful parties I organise are for corporate clients such as Charles Heidsieck Champagne and Ilias Lalaounis, the Sloane Street jewellers," says Countess Alexander of Tunis, an events organiser. "There are fewer budget restrictions and you get a freer hand." She is an expert at getting the right mix of people to come. Too many obvious clients and it does not work so well. Both Christie's and Sotheby's give vast summer parties to which they are always careful to invite some fun people. What one old-fashioned snob of my acquaintance dismisses as those "funny parties in shops" have become highly desirable events, especially if the shop in question is Tiffany or Versace. Indeed, it is said that the posh PR girls who organise such parties have taken over what was once the role of the society hostesses.

Business and the season are close partners on many levels. For a whole array of service providers from hatters to party planners, marquee-hire companies to the providers of portable loos, it is vital. In the area of fashion there are one or two exclusive boutiques where dress codes and their nuances are well understood. Dressing women cleverly for the season is a major part of designer Laura Benjamin's Laura B Couture business in Walton Street. She lives the life herself and understands the sort of clothes that are needed. "I am sick of seeing women in cardigans," she says. "Tailoring is important—people should try looking at themselves from the back. Remember that for Ascot you will have been sitting in a car for hours before the day even starts." She recommends fabrics that don't crease, in light summer colours and warns against anything too tight. "Don't spoil the effect with cheap shoes either," she adds. Dressing up is back in fashion this year but Benjamin feels that, whatever the passing trends are, you should go for style. "With exactly the right clothes which work for you, you should be able to forget about them and enjoy the event."

"The season is more lively now because all the big events are as much corporate as private. This makes it feel open to all."

Season stalwart Caroline Parr says that what applies to sporting events is true of arts events as well: "People flock to high-profile arts events where they can dress up. The Grosvenor House Art and Antiques Fair is inundated with people who want to come to the charity preview, in aid of Barnardo's this year, and there is a waiting list for the dinner. They could easily come in the daytime, if they just wanted to see round the fair." She adds that the preview party for the Royal Academy Summer Exhibition is also sold out, when the exhibition itself runs for weeks. The season's arts events are booming and becoming almost impossible to get into unless you are on an advance mailing list. The Henley Music and Arts Festival sent me a programme in February for July, but the most expensive tickets for José Carreras were already marked as sold out to "friends priority booking". Clearly I need to befriend a friend.

Parr puts her finger on another factor which has given the season new vigour—the international element. "London is now socially a totally international city," she says. Charity balls which were once avoided by all but the worthy have become glittering international occasions. Many lavish private parties are hosted by people from abroad as well. Countess Alexander has clients from all over the world who choose London for their parties. "It is where East meets West from a social standpoint. You can get anything here and sometimes overseas clients find entertaining in London less restrictive."

At a smart ladies' lunch recently, I heard a London resident telling an American new arrival not to think of planning anything for June. "You will find at least three parties a night going on," she said. "It is our season." Ewa Lewis agrees. "Foreigners love the season and there are no barriers

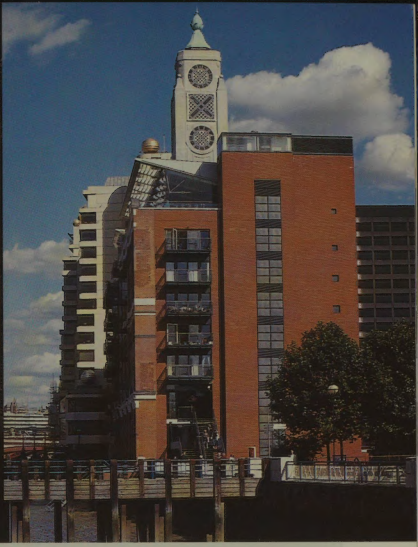
anymore. In fact rather the opposite." Laura Benjamin adds: "Many of my clients are foreign, either ex-pats or people who spend a lot of time in London. Recently I have noticed many more Swiss and Germans. One of two of my American clients come straight from the airport and buy a whole new wardrobe. Continentals have a more understated social life without our showpiece outdoor events, so they love big hats and going for it." Ewa Lewis thinks that chic Americans and others have made British women pull their socks up, especially at Ascot where she thinks standards are up. "Everyone now makes more of an effort than they used to."

A degree of effort is required if you are going to get the best out of the season, but my own experience is that these days almost no one goes to everything. The idea of "doing the season" and dragging yourself to Henley when it is of no interest, but because you think it is the done thing, is long gone. As it happens Henley is full of hordes of young singles having a whole of a time, hampered by no such ideas. Today most people choose a particular event that suits them and concentrate on making that one memorable—be it opera or horse racing. Admittedly, both forward-planning and a bit of homework are needed, but the modern season is open to all comers and is there to be enjoyed.

LADY CELESTRIA NOEL is the author of the *Debutant's Guide to the Season*.



Top centre to top right, Henley Royal Regatta is one of the few events of the season that has no commercial sponsor while Cartier has brought glamour to the polo world. Veuve Clicquot sponsors the Gold Cup at Cowdray Park and styles itself as the champagne of the season. Only established in the 1980s, newcomers such as the Motor Circuit Revival Meeting, above, and the Goodwood Festival of Speed have become instant successes.



Jubilation at last

Green Park Westminster Waterloo Southwark London Bridge Bermondsey Canada Water Canary Wharf North Greenwich Canning Town West Ham Stratford

London's Jubilee Line extension is now up and running—11 additional stations that form the city's newest and most exciting visitor route. Paul Wade goes exploring.

LONDON'S NEWEST TOURIST trail is a silver line running from west to east, which swoops south in a loop, crossing and re-crossing the Thames. It links old landmarks such as Waterloo and the Houses of Parliament with the new-look London of Canary Wharf and the Dome. No longer will Londoners be able to complain about awkward journeys between these points; now, west and east are just minutes away, thanks to the Jubilee Line extension.

London's first major addition to the underground service for nearly 30 years stretches 10 glorious miles. "Some people think that all it does is take tourists to and from the London Eye and the Millennium Dome," an Underground guard tells me. Dressed in a snappy blue outfit and cap, he is proud and enthusiastic. "But you need to go to Southwark and Canning Town and Stratford to find out what's really going on."

The trains on the Jubilee Line extension (JLE) seem to run more smoothly and silently than on any other underground railway. I start at Green Park, a stone's throw from the Ritz and in an area which is home to London's exclusive gentlemen's clubs and art dealers, and whizz south to Westminster.

Deep beneath the Palace of Westminster, Big Ben and the bulldog statue of Sir Winston Churchill, I can almost hear the fanfare from the movie *2001: A Space Odyssey*. Like a futuristic film set, the steel and concrete cavern is majestic. Compared with the dull uniformity of stations familiar to

commuters for well over a century, such a magnificent station takes the breath away.

"It's significant that the normal planning sequence changed," says former president of the Royal Institute of British Architects, Michael Manser. "It was always engineers first, architects second. This time architects began the process, designing for people, for passengers, not for trains. The result is nearer, easier to get round." The catalyst for this subterranean revolution is the Underground extension architect-in-charge, Roland Paoletti, who reportedly wanted stations that were "more jazz than chamber music".

At Westminster Bridge, the tourists are looking the wrong way. Their backs are turned on Big Ben and Boadicea, and their attention is focused on the London Eye. No addition to the city's skyline has had such a positive impact since the Festival of Britain Exhibition of 1951. I follow the crowd drawn to the giant wheel, past the FA Premier League Hall of Fame, County Hall—home to the new, permanent Dali exhibition—and Hungerford Railway Bridge. I make a mental note to return when the pile drivers are quiet and the walkways open, promising spectacular views up and down the Thames.

The wind gets up around Waterloo Bridge, playing with the pages of the second-hand books laid out on tables in front of the National Film Theatre. The South Bank Centre, all 50s and square, badly needs an architectural plastic surgeon who



Emergence from impressive Westminster station, above, and walk across the bridge to the London Eye, top, for a magical view of the Palace of Westminster and sights along the river.

can conjure up an inspirational facelift. Rick Mather's masterplan is the latest proposal to reinvigorate this large complex of cultural facilities. It's the hope that his sweeping, six-acre park will meet with more success than previous plans for the site.

Time to go back to the tube. Next stop is Waterloo, which is one of the deepest new stations, built at a depth of around 30 metres. This is followed by Southwark, dominated by Alex Beleschenko's sculptural wall of blue glass. Fresh and futuristic, this is what I have come to see—a station that is already making a difference, both for the community and for visitors. The Young Vic is a 30 second walk away. On my last visit, the theatre seemed lost in a maze of rundown streets. Yet already, The Cut seems brighter and more welcoming.

Across from Southwark tube, a couple of silhouettes spar in the gym above The Ring pub. Named after one of London's legendary fight venues, The Ring is lined with boxing photos, and thick with smoke. The landlord admits that, "It's a man's pub," before moving on to a topic that will become familiar on my journey—gentrification. The JLE burrows beneath some of London's most Dickensian cityscapes, cluttered with warehouses and ageing office blocks. Some of these are being transformed into luxury apartments. And the landlord worries that locals will also be squeezed out. "There are hardly any real pubs left," he points out. "They're turning them all into wine bars."

From here it is a short walk to Oxo Tower Wharf, which boasts far more than just the fashionable rooftop restaurant. Down on street level, is the Museum of... whose name changes according to the exhibitions. Until June, it's the Museum of Emotions. The displays include a concrete floor



The stretch between London Bridge station, above, and Waterloo is packed with attractions, including The Globe theatre, top left, and the Oxo Tower, top right.

covered with glass bottles sprouting plastic flowers and bales of hay scattered in darkened rooms echoing with psychedelic music. A few steps away, on the riverside of the Oxo building, is a gallery of craft workshops. For jeweller Louise Sherman, the Jubilee Line lives up to the old London Transport slogan, "It's quicker by tube". She is opening a branch of her D'Argent gallery at Canary Wharf. "If I need more stock I can get there in 11 minutes from Southwark. Brilliant!"

In a city that rivals New York for trend and fashion, it is no secret that Bankside is the new Covent Garden, the next Clerkenwell. Wedged between the JLE's Southwark and London Bridge stations, this built-up area of tea and coffee warehouses, council flats and narrow streets is well on its way to becoming London's hottest spot. The centrepiece of Bankside is the massive bulk of the Tate Modern, linked to the north bank of the Thames by the 370-metre-long, pedestrian-only Millennium Bridge.

In Shakespeare's day, this is where you went for a night on the town. The fun is back, as is the Globe Theatre, with an impressive and entertaining new exhibition area celebrating the Bard. Here you can view a display of props and costumes (which changes according to which items are needed on the night), compare different recordings of "To be or not to be" by Laurence Olivier, Richard Burton and other stellar actors, enjoy galleries of museum pieces discovered in the area and see how the Globe was conceived and built according to centuries-old methods. But, the essential gristings of Bankside remains, with cobbled lanes twisting and turning beneath rumbling railway arches. It's certainly sufficiently rugged for location shots for *The Bill*.

Someone at the London Tourist Board is doing a good



Green Park

Westminster

Waterloo

Southwark

London Bridge

Bermondsey

job. Half the world seems to be swarming around in Southwark. As the area's list of visitor attractions steadily grows, so too do enquiries at the new tourist information centre near London Bridge station. February half-term was busier than last August.

Among a plethora of tourist pamphlets fluttering around is one called Explore the Millennium Mile. There are two suggested trails: the red one by the river covers 21st-century London, the more inland, green trail encompasses modern architecture and the past 1,000 years. Although the giant attractions that stride along the river demand attention, there are little places that deserve notice, too. On Union Street, just up the road from the Young and Old Vics, are three more cultural gems: the Union Theatre; the Jerwood Space, part art gallery, part performance centre; and the Southwark Playhouse. This black cube of a room, with just 90 seats, is squeezed behind the trendy Sixty-Two Restaurant with its modern European cooking. A good tip is to buy a combined ticket for meal and show.

"We aim for the highest artistic standards, allied with a commitment to the community," says Tom Wilson, who opened the Playhouse in 1993. "It's fun to think that we were here even before the Globe project, before the Jubilee line, before Southwark was trendy." A recent cutting edge production, *I Was Looking at the Ceiling and Then I Saw the Sky*, has gone on to wow audiences at the Linbury Studio Theatre at the Royal Opera House.

You may have to dig around to discover the new little galleries and restaurants that pop up every week, but you cannot miss Vinopolis. Opened in 1999, this newcomer



The new stations vie to impress the traveller—Canary Wharf, left, glitters with lights and consumes 40,000 travellers in a rush hour. Top, the tower from which it takes its name dominates the skyline. Visit Vinopolis in Southwark, above, where you can taste wines from around the world.

offers an interactive tour of world wines. It is difficult to absorb all the detailed information that is fed in via the headphones of your audio guide. More fun is sitting on a Vespa for a video tour of the Chianti vineyards, or tasting and spitting like Jancis and Oz. Getting out is akin to running the bulls at Pamplona: through the Majestic wine shop, past the T-shirts and bottle openers, round the

glasses, racks, and ice buckets.

As a self-confessed foodie, the highlight of my trip is the Borough Market, where Vinnie Jones strutted his stuff in *Lock, Stock and Two Smoking Barrels*, and part of Sean Connery and Catherine Zeta Jones' *Entrapment* was filmed. A few steps from London Bridge Station, I can smell "London's Larder" before I see it: sizzling onions, venison burgers and Spanish chorizo. Wedged under the railway bridges, with some pubs that open at 6.30am to slake the market porters' thirst, this ramshackle but charming market has been selling fruit and veg since 1756. Now London's last central wholesale market has reinvented itself, with farmers and food producers setting up stalls and selling their wares direct to customers from noon until 6pm on Friday, and 9am until 4pm on Saturday. I load up for the weekend with grainy breads and cheeses from the West Country, then compare



free range chicken from Somerset, wild beef from Scotland, ducks from Hereford, and shrimps fresh from Morecambe Bay. Next time, I'll sample the small restaurants and food shops nearby.

Gentrification does have its benefits. Take Southwark Cathedral. Walled in by warehouses for decades, this fine Gothic building is undergoing a transformation, with a broad new plaza opening up forgotten views to the river. It is more of a parish church than St Paul's or Westminster Abbey and I watch local schools rehearsing a dance in the nave, pay homage to Shakespeare, recumbent beneath his stained glass window, and notice the memorial to those drowned nearby in the Marchioness riverboat disaster in 1989.

A soaring complex of glass and steel forms the new-look Stratford station. Here, commuters have a choice of six different tube and train lines.

out into Canada Square, with its glinting steel and glass reflected in the water.

And then there is North Greenwich. Why didn't they name this station The Dome? The train empties and refills. The station platform is deep-blue and mysterious, "like a night club", a musician clutching a guitar suggests, as we head for Stratford and the East End. "Yes, there is life north of the Dome," she laughs.

Like Bermondsey, Canning Town is a mystery for a West Londoner. Not for long. Thanks to a project bigger than the Dome, Canning Town is set to leave Wembley and Earl's Court in its wake when it comes to conferences and exhibitions. Only 15 minutes from Waterloo and five from London City Airport, ExCeL is a gigantic new exhibition centre that already has 120 events booked in for next year, from toys and travel, to food and technology. Half a dozen international hotels are battling to be at the door. That's what I call the Jubilee Effect.

Where most stations are glass and steel, West Ham's is all warm red brick. Last stop: Stratford. Forty years ago, Peter Sellers joked about "Clap-ham" being the "the Gateway to the South". Well, Stratford can fairly claim to be the gateway to the East, with six different tube and train lines all linked under a soaring complex of glass and steel. There is even an Oriental flavour to the bus station outside, with its tent-like canopy.

A student sees me making notes and points out that the Jubilee Effect works two ways. "I live in Stratford but go to college on the South Bank; stockbrokers at Canary Wharf will pop up to our new Cultural Quarter after work; tourists

I consider myself a Londoner, but I have never been sure exactly where Bermondsey is. Now everyone knows—it's the stop after London Bridge. As for the station: "At first we hated it, we hated it," an elderly gentleman told me. "It took six years to build. I even fell down a hole in our garden. That brought the project to a halt." Today, he loves the shiny new edifice. "When I came back from my holidays, we did Heathrow to Bermondsey in an hour and ten minutes. Wonderful!"

Next stop: Canada Water. The exiting backpackers are a clue that the swish new Rotherhithe Youth Hostel is at last more accessible. Across the road, Canada Dock is thick with reeds and shrubs. You can barely see sculptor Philip Bews' tribute to the Deal Porters, the men who used to unload tons of Canadian timber, beam by beam, on their shoulders.

From Canada Water, the line dips under the Thames on its way to the Isle of Dogs. If ever there was a stairway to heaven, it has to be the station at Canary Wharf. This "cathedral of commuting" could swallow a pair of jumbo jets for breakfast. Once rush hour begins, up to 40,000 city slickers an hour swarm through the line of 23 ticket gates. Still only 10 minutes from Waterloo, I rise up and up on swift escalators, popping



ExCel, above, the new exhibition centre at Royal Victoria Dock. At the end of the line lies Stratford and its futuristic Picture House, below.



might even come here to see our heritage sights." Once finished, the Stratford Cultural Quarter will be a serious destination, centred on the Victorian Theatre Royal and a futuristic four screen Picture House.

Stratford is 100 per cent improved, both in looks and for business. In the nearby shopping mall, behind piles of free-range eggs and seafood cocktails, kippers and crabs, is Harvey's, a family business for nearly a century. "My grandfather wouldn't recognise all this. It was a pint of cockles, a pint of mussels. Now we sell all sorts. Even pickled gherkins for the Polish community."

Walk on through the mall and you come face to face with the old West Ham Town Hall, where in 1892, the first-ever Labour MP, Keir Hardie, waved from the balcony. Although the Workmen's Café stands as a reminder of the borough's socialist roots, the cappuccino and ciabatta culture is moving in. More New Labour is the Colours restaurant, with its pan-fried tuna. Hoardings advertise "character offices", as shiny façades replace peeling paint. Minutes from Canary Wharf,

near-derelict office blocks are snapped up for transformation into glamorous apartments. The oo-la-la is coming, too, with Stratford's vast marshalling yards earmarked to host Eurostar. Soon, we'll be calling Stratford the beginning, rather than the end of the Jubilee Line.

PAUL WADE has 25 books to his name and writes for *The Telegraph*, *The Daily Express* and *Gourmet*.



Raffles Class

Singapore Airlines has searched the world to bring you the finest business class in the sky. Top French design house, Givenchy, has created a cabin of contemporary elegance. And, for the ultimate in

comfort, our new *Ultimo* seats* from Italy are electrically controlled, offering luxurious legroom as well as personal privacy screens – a world first. In-seat laptop power is on hand for those who need to work;

whereas those who prefer to relax can enjoy KrisWorld, your inflight entertainment system, with over 60 entertainment options. And for the first time in the sky, you can enjoy blockbuster movies

with *Dolby Headphone* surround sound. In addition, our *World Gourmet Cuisine* – created by an international panel of acclaimed chefs – brings you a dining experience reminiscent of fine earth-bound

restaurants, complemented by inflight service even other airlines talk about.

Singapore Airlines new Raffles Class. Now more than ever, a great way to fly.

SINGAPORE AIRLINES NEW RAFFLES CLASS

BUSINESS IN A CLASS OF ITS OWN



www.singaporeair.com

*Available on all flights from London to Singapore and Sydney, and listed progressively on other AIRWAYS. Seats in the foreground have been removed for photographic purposes.

Minnows



When it comes to the theatre, size isn't everything. Lean, hungry and full of foot, London's smaller venues are attracting big names and producing drama that the West End and Broadway can only just offer. By Michael Billington.

SAM MENDES, FRESH from his triumph at the Hollywood Oscars with *American Beauty*, this spring held a buoyant press conference at the Donmar Warehouse: the modest 250-seat theatre in Covent Garden of which he is director. He announced that Steven Spielberg's DreamWorks studio is pumping £100,000 a year into the Donmar in the hope that Mendes will make his next movie for them. On top of that he revealed that an independent New York producer is putting £350,000 a year into the Donmar to bring the best of its work to Broadway. What Mendes tactfully didn't stress was that the Donmar couldn't survive on the modest grant of £251,000 it receives from the London Arts Board.

Not every London theatre, of course, can boast an Oscar-winning director as its top man. But the Donmar says a

lot about the current state of London theatre. For a start it reminds us that much of its bounce and energy is currently coming from the smaller venues: not just the Donmar but from Islington's Almeida, Chelsea's handsomely refurbished Royal Court and north London's Hampstead Theatre. If in the 1980s London theatre was chiefly renowned for a string of mega-musicals—the familiar litany of *Cats*, *Les Misérables*, *The Phantom of the Opera* and *Miss Saigon*—today it is conspicuous for the creative drive of its tiny spaces. The Donmar drama also proves that you have to be wily, nimble and pragmatic to survive in the modern theatrical jungle—it clearly doesn't hurt if you can attract movie-stars to your theatre which is why, a year or two back, you could find Nicole Kidman at the Donmar, Kevin

Above, the Almeida has reclaimed the derelict Gainsborough Studios for a short season to stage a production of *Richard II* starring Ralph Fiennes (left) and Linus Roache (right), to be followed in June by *Coriolanus*. Razzle-dazzle hit musicals such as *Chicago*, right, attract many visitors to West End theatres.

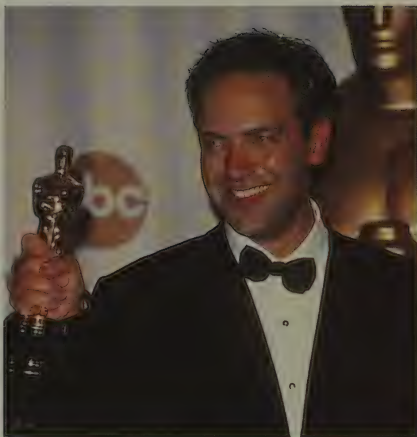
musicals



Spacey at the Almeida and Ewan McGregor at Hampstead. Small is not only beautiful. It has become sexy as well.

What this reveals is a fascinating shift in the theatrical balance of power. When I first came to live in the capital in the mid-60s, young idealists pinned their hopes on Olivier's National Theatre Company at the Old Vic and on Peter Hall's occupation of the Aldwych with the Royal Shakespeare Company. These were heady, exhilarating times when you could see brilliant work at either end of Waterloo Bridge: plays like *The Royal Hunt of the Sun* or *Rosencrantz and Guildenstern Are Dead* at the Vic, unforgettable productions such as Peter Hall's *The Homecoming* or Peter Brook's *The Marat-Sade* at the Aldwych. Today, the National and the RSC have their own homes and continue to do excellent work—life would be unthinkable without them. But what we have seen is a gradual dispersal of energy around the capital. Classics are no longer confined to the big companies; they're just as likely to pop up under the Almeida's capacious umbrella with Ralph Fiennes currently starring in *Richard III* and *Coriolanus* at the old Gainsborough Film Studios. Even the Royal Court no longer has the monopoly of new drama: it's equally likely to happen at Hampstead, the pub-based Bush Theatre in west London or the Tricycle Theatre in once-unfashionable Kilburn.

These smaller theatres have nothing like the resources of the big companies, but what they do have is the stamp of individuality and the ability to move fast. I once asked Jonathan Kent and Ian McDiarmid, who since 1990 have turned the Almeida into an international powerhouse, what their secret was. "It's very simple," they said. "We do plays we both feel passionate about." But I suspect that's only part of the answer. What they also have is a fleetness of foot and consideration for artists. Harold Pinter told me that the script of his latest play, *Celebration*, was delivered to Kent and McDiarmid at 5.30pm on the opening night of a new Almeida production last September along with the suggestion it should be teamed with his first play, *The Room*. By 11.30 the next morning Kent and McDiarmid had committed themselves to the project and suggested a production date of March 2000. As Pinter wilyly observed, you might wait 18 months for a response from the bigger companies. As actors themselves, Kent and McDiarmid also understand the importance of looking after their artists; which is why they attract people of the calibre of Kevin Spacey, Diana Rigg and Juliette Binoche, and why this summer they simultaneously have Ralph Fiennes play-



Smaller theatres, such as the Almeida and the Donmar, have nothing

Champions of off-West End theatre: above, Oscar-winning director Sam Mendes is the driving force behind the Donmar Warehouse. Below, Almeida directors Ian McDiarmid (left) and Jonathan Kent with the Queen.

ing Shakespeare in Shoreditch and Michael Gambon starring in Nicholas Wright's *Cressida* at the Albery.

Theatres like the Almeida and the Donmar have a rapid turnover and can attract big names for relatively short periods. In contrast, the National and the RSC, which have to plan up to two years ahead, sometimes seem rather big and bureaucratic. What they can offer an actor is a measure of permanence. And Trevor Nunn at the National is dead right to turn that into a creative asset. The National had its best season in years in 1999-2000 when it created an ensemble that enjoyed a golden run in *Troilus and Cressida*, *Candide*, *Money*, *Summerfolk* and *The Merchant of Venice*. The virtue of an ensemble is that actors are ready to alternate big and small parts: it was a joy to see Roger Allam one month as a towering Ulysses in *Troilus* and the next as a grave Victorian in *Money*; or Derbhle Crotty as a powerful Portia in *The Merchant* and as a twittering poetess in *Summerfolk*. And even though the RSC now occupies the Barbican for only six months a year, it too offers the pleasure of permanence: of, for instance, seeing a stunning actress such as Josette Simon switch between a randy Titania in *A Midsummer Night's Dream* and a heart-torn Elizabeth of Valois in Schiller's *Don Carlos*.

In the subsidised sector, there is clearly a lot going on. It is also what makes London infinitely superior as a theatrical capital to New York. Indeed, Broadway theatre would be totally anaemic if it were not for regular blood transfusions from London. When I was there last year you could hardly move for British—and Irish—plays and players ranging from Judi Dench in *Amy's View* to Natasha Richardson in *Closer* and the original Royal Court cast recreating Conor McPherson's *The Weir*. I was there for the opening night of *The Weir* and it was heartening to see the Royal Court conquering Broadway. Even better, however, was to see the



like the resources of the big companies: what they do have is the stamp of individuality and the ability to move fast.



The RSC offers the benefit of an ensemble cast, where actors alternate between parts. This means, for example, you can see Josette Simon switch between playing the randy Titania in *A Midsummer Night's Dream*, top, to Queen Elizabeth of Valois in *Don Carlos*, above.

much-loved Sloane Square building re-opening this year after an extensive, expensive re-fit costing around £26 million, much of it provided by the National Lottery. The result, supervised by architect Steve Tompkins, is a brilliant marriage of old and new in which modern comfort and convenience sit alongside preservation of the original fabric. The Company no longer have the monopoly of new writers. But, as David Hare says: "Like the Catholic Church, it provides young theatre workers with a framework of belief which they may accept or reject but which will provide them with a sustained way of looking at the world."

Theatre, however, is an industry as well as an art and we sometimes forget just how important the West End is to London's economy. The *Wyndham Report*, published two years ago, was the first-ever investigation into this blue-chip business and its findings were highly revealing. Three times as many seats, one learned, were sold for West End theatres as for London's 13 league soccer teams. London theatre also contributed a £225 million surplus to the UK's balance of payments. Even more significantly, West End theatregoers spent £433 million on restaurants, hotels and transport in addition to the £246 million they spent on tickets. Tourism, of course, is a major factor: one only has to recall the year Americans stopped coming because of the bombing of Libya to realise how much the West End depends on its annual influx of visitors.

But what draws them to our theatre? Musicals obviously. Over the past two decades there have rarely been fewer than 17 or 18 playing in the West End. And now that the big hits of the 1980s are starting to look like faintly mildewed monuments, it is vital that the form be refreshed. The success-story of the past year was *Mamma Mia!* which is a feelgood, home-brewed show based on the hit songs of Abba. Both *Chicago* and *Fosse*, drawn from the work of the late

American choreographer Bob Fosse, also have a louche sexiness and lean heavily on a particular style of bum-jutting dance. But the West End urgently needs a fresh injection of musical energy and there are a number of shows opening this year on which a lot of hopes, and money, are riding. Among them are *Notre-Dame de Paris* at the Dominion, based on the Victor Hugo classic in which a hunchback who dwells in the bell-tower falls in love with a local beauty; *The Witches of Eastwick* at Drury Lane produced by Cameron Mackintosh and based on both a John Updike novel and a Jack Nicholson movie; and, not least, *The Beautiful Game* at the Cambridge Theatre in which Lord Lloyd Webber, somewhat improbably, joins forces with the motor-mouthed Ben Elton to create a show about a non-secular football team in the Northern Ireland of the Troubles. At least one of these needs to be a wall-to-wall hit if London's reputation as the nerve-centre of the modern musical is to be maintained.

But it would be a mistake to think that people only go to the West End to see razzle-dazzle musicals. Audiences still like plays, preferably with a star-name attached: look, for instance, at the sell-out success of Alan Bennett's *The Lady in the Van* with Maggie Smith or of Yasmina Reza's *Art* with its endlessly rotating list of household names. What worries me about the West End is the dearth of adventurous producers and the refusal to take risks. I saw three plays last year outside London any one of which, a decade ago, would have waltzed into the West End. One was Simon Gray's enjoyably Rattiganesque *The Late Middle Classes*, directed by Harold Pinter. Another was Charlotte Jones' feelgood comedy, *Martha, Joie and the Chinese Elvis*, which got nightly standing ovations in Bolton. And a third was Ben Brown's *Larkin with Worms* which dealt with the private life of the famous poet. Alan Strachan, who directed





"What worries me about the West End is the death of adventurous producers and the refusal to take risks."

Harold Pinter's first play, *The Room* and his most recent, *Celebration*, above, have been paired to create a fascinating production at the Almeida. Theatre is an industry as well as an art, and the successful, glitzy musicals such as *Fosse*, below, highlight how important the West End is to London's economy.

it in Scarborough, told me that not a single West End producer came to see it even though it got rave reviews in the national press.

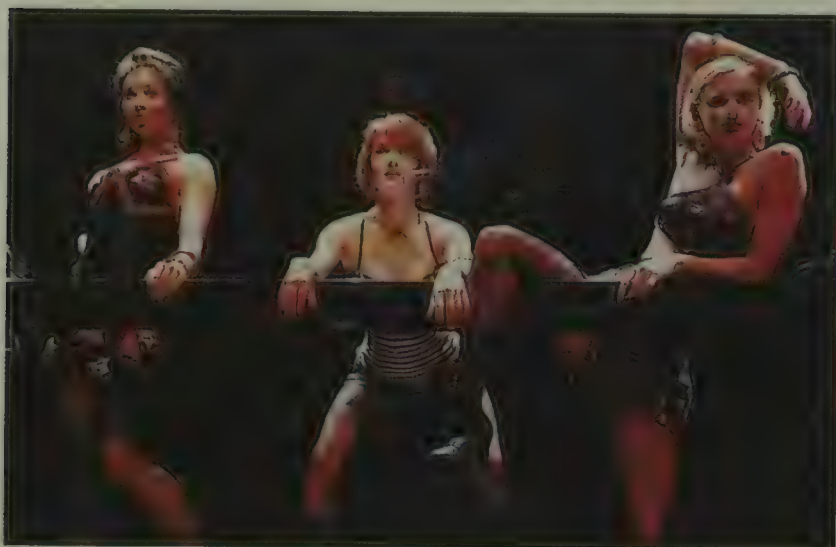
Admittedly these days it takes £200,000 to stage even a one-set, three-character play in the West End. That said, commercial producers and managers as a breed have become deplorably timid. They seem terrified of travelling beyond a five-mile radius of the Ivy restaurant in the heart of the West End. What they do, increasingly, is wait for theatres like the Albery, the Donmar and Hampstead to come up with a ready-made package which they can instantly transfer. But suggest they might travel to Scarborough or Bolton in search of a good new play and they get a fit of the vapours. There are exceptions such as Sonia Friedman who has turned the New Ambassadors into a pro-active centre which this year alone has housed Lee Hall's *Spoonface Steinberg*, David Mamet's scintillating *Speed-the-Plow* and a brand-new version of *Mother Courage*. Like Mr Micawber,

however, most West End managers spend their time hoping something will turn up.

What I'd like to see is a radical new philosophy applied to the West End; and now is as good a time as any with so many theatres changing hands. Andrew Lloyd Webber has bought the Stoll Moss group, Cameron Mackintosh has invested in bricks and mortar by purchasing the Queens, the Strand and the Gielgud, and the US conglomerate, SFX, has swallowed up a chain that owns the Lyceum and the Hammersmith Apollo. What I believe the West End needs is more theatres with a distinct artistic policy. Even more crucially, the buildings themselves need to be open for more than the odd three-hours a night. Why aren't they used for lunchtime jazz, pre-play readings and talks, post-play discussions? Why aren't their bars places where you can pop in for a drink at any time under our increasingly relaxed licensing laws? At the moment most West End theatres are like fortresses which only open up around 7.30pm. Why not take a leaf out of the subsidised theatre's book and make them places where one feels welcome at any time of day?

Both artistically and socially it is, in fact, the smaller theatres that are setting the pace. The Royal Court not only does good plays, it also has a marvellous new restaurant and bar underneath Sloane Square. The Almeida doesn't just offer Pinter, Sartre and Arthur Miller, it's also a friendly place to pop into for a lunchtime snack. The whole ecology of London theatre is rapidly changing. Of course, it is the big musicals and star-shows that make the big bucks. But at the moment much of the real creative energy and drive is coming from cramped, overcrowded offices where people like the Almeida's Kent and McDiarmid, the Donmar's Sam Mendes and the Royal Court's Ian Rickson are making the decisions that not only shape the London theatre but also that of the world beyond. It is the artistically adventurous Davids who are currently winning out over the showbiz Goliaths.

MICHAEL BILLINGTON has been drama critic of *The Guardian* since 1971.





Create a romance of your own. On the Orient-Express.

The traveller smiled, toying with silver laid out on immaculate white linen. The smile was returned, eyes gazing over a crystal glass filled with ice-cold champagne. Framed in the window, a masterpiece of English countryside. Along the aisle of the richly-panelled carriage, waiters discreetly served the first of their five courses. They began to recount their impressions of the castle - surely it must be the finest in England?



Memories of a trip on the world-famous Orient-Express. One of many celebrating the history, passions and past-times of Britain. Be they gastronomic, sporting or cultural. Conceived in the style of a golden age of travel. With painstaking attention to detail, to ensure any celebration lives up to expectations. Never let it be said that romance is dead. British Pullman day trips start at £99

FOR THE 2000 BRITISH PULLMAN BROCHURE PLEASE COMPLETE THE COUPON,
OR CALL 0870 161 5060
www.orient-express.com

Name

Address

Postcode

I am particularly interested in:

☐ The 1999 British Pullman Brochure

☐ Overseas holidays 'Journeys of Distinction' brochure

☐ Orient-Express Hotels

Please return to: Orient-Express Trains & Cruises, PO Box 183, Ipswich IP5 3QA

CULTURAL REVOLUTION

London is seeing an explosion of new museums, along with some dramatic improvements to many much-loved existing institutions. Giles Worsley reports on the exciting changes currently taking place in the capital.

LONDON IS IN the middle of a cultural boom. As new museums open and old friends are transformed, the first year of the millennium is fast becoming something of an *annus mirabilis* for the city.

The most spectacular project has been the creation, on the South Bank, of Tate Modern, a reincarnation for the grimy, long-abandoned Bankside Power Station. The project's significance can be gauged by the fact that its Swiss designers, Herzog and de Meuron, are probably the first foreign architects to receive a major public commission in London since Henry of Reynes was engaged by King Henry III to rebuild Westminster Abbey in 1245.

But there are also many other exciting schemes on the north side of the Thames. Somerset House has opened its doors as a new centre for arts and culture. The National Portrait Gallery—one of the capital's best loved but most

idiosyncratically laid-out museums—at last seems to make sense, with a new entrance hall from which an elegant escalator whisks visitors towards the top of the building, to new galleries and a rooftop restaurant. At the Wallace Collection, a roof has been installed over a neglected courtyard, giving breathing space to the renowned collections of armour, Old Master paintings, and Sèvres porcelain.

In Kensington, the new Wellcome Wing at the Science Museum is set to revolutionise the way museums communicate with the public. South of the river, the Dulwich Picture Gallery—one of Sir John Soane's most popular buildings, containing a wonderful art collection—has been completely overhauled and is now set off by a new glass-sided entrance building.

There is more to come. At the end of the year the British Museum's newly glazed-over Great Court will open,

providing a central link between the ground-floor galleries and making the layout of that great museum coherent for the first time. Next year sees the completion of a massive extension to Tate Britain (the original Tate Gallery, at Millbank), as well as that of the British Galleries at the Victoria and Albert Museum—this last project, alone, is the size of a major new museum.

The capital has a great legacy of largely Victorian museums, impressive buildings housing magnificent collections. But by the end of the 20th century the popularity of these had soared far beyond the dreams of their founders and visitors' expectations of what a museum should provide had changed dramatically. The Wallace Collection, National Portrait Gallery and Dulwich Picture Gallery may have offered great settings for works of art, but all faced the same problem—a lack of ancillary facilities.

Money from the National Lottery proved invaluable here. As well as helping create new institutions such as Tate Modern, and unlocking the potential of underexploited buildings such as Somerset House, lottery funding has provided the wherewithal for the less glamorous work of bringing museums up to scratch, projects that penny-pinching

governments have never been prepared to finance. Rosalind Savill, director of the Wallace Collection, could be speaking for both Charles Saumarez Smith of the National Portrait Gallery and Desmond Shawe-Taylor at Dulwich Picture Gallery when she comments: "For us it was a question of survival. Twenty-five galleries on their own, however special, are not going to survive. My aim was simple: to give the Wallace Collection the basic facilities that every great collection would expect to provide for the visitor, but without affecting the galleries, which I believe to be inviolate."

Though each individual building had its own particular problems, the solutions were broadly similar: a café, a shop, a lecture hall, perhaps a new conservation area and rooms for education. To find the necessary space, however, took a good deal of architectural ingenuity. At the National Portrait Gallery, architects Sir Jeremy Dixon and Edward Jones incorporated an unused courtyard between the museum and the National Gallery. At the Wallace Collection, Rick Mather used the basement area, and also dug down beneath the courtyard. Mather's problem at Dulwich was less one of finding space—Soane's museum is free-standing—but of choosing a site that was at the



Jacques Herzog and Harry Guggen, above left and right, with Tate director Sir Nicholas Serota, one part of the partnership that created Tate Modern; opposite, Sarah Lucas' soft sculpture, left, is among works from the reserve collection that will at least be given an airing.



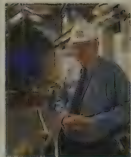
same time practical yet respectful of the original.

In each case the architectural language of the new work was similar: clean, white, traditional modernism. Yet white does not mean bland. In the new entrance hall of the National Portrait Gallery, Sir Jeremy is quick to point out: "White does not produce dullness. As the light moves round, it produces an interesting range of subtly changing colours."

The aim everywhere has been to make an obvious distinction between existing galleries and the new support spaces. This is particularly clear at the Wallace Collection where, as each room is redecorated, Rosalind Savill is slowly emphasising the rich domestic quality of the original galleries, in deliberate contrast to the plain modern décor of the new ones below.

It is a tribute to the skill of contemporary architects that there is nothing utilitarian about these essentially pragmatic works. Charles Sumner-Smith has acknowledged that his museum's scheme is much more adventurous than it would have been without the lottery funding.

Yet money has still been tight, and for many directors it has been a nerve-racking experience. The National Portrait Gallery had £4 million of matching funding in place before receiving its £11.9 million grant from the Heritage Lottery Fund, and—despite £50 million from the Millennium Commission, £12 million from English Partnerships and £6.2 million lottery money from the Arts Council—Tate



Modern has had a struggle to find its £134 million total cost.

For Rosalind Savill, the discovery that the 18th-century house forming the core of the Wallace Collection was sitting on rotten wooden piles was a blow of almost devastating proportions. Fortunately, the Department for Culture, Media and Sport came up with an extra £400,000 to cover the cost of repairs, but the delay played havoc with the budget and completion has since, in some instances, been overshadowed by extreme financial stringency. However, as Savill points out, had the problem not been revealed, it would have emerged in about five years' time anyway.

The extra galleries at these smaller museums—the Wallace's new space for hanging its reserve collection, plus the watercolour and exhibition galleries; the National Portrait Gallery's new rooms for its Tudor and 20th-century pictures—were a bonus but were not the principal objectives of the work. At the Science Museum, in contrast, the lottery money provided the opportunity to complete the original building plan laid down when the museum opened in 1928. More importantly, it paved the way for the museum to create flexible gallery space able to adapt to the rapidly changing demands of current science.

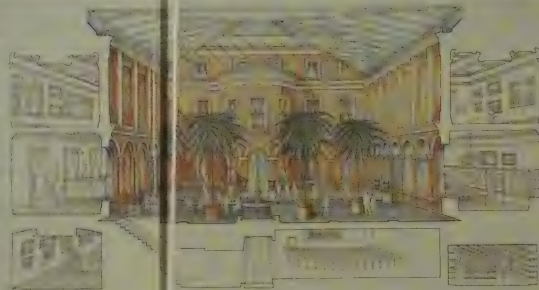
"We want to return to the mid-19th-century vision of the museum as a place where people can come and learn about the new power of science," explains Sir Neil Cossons, the museum's director. "There is not enough space in the existing museum to take the huge new issues emerging in science and technology. Nor, because of its traditional construction, does the old building have the flexibility we need. The new building gives us free freedom."

Where the architects of the smaller galleries have been reticent in their design, preferring their essentially secondary spaces not to compete with the existing galleries,

One of London's largest escalators, above left, rises from the entrance hall of the National Portrait Gallery to new spaces, where Julie Christie, above, is among 20th-century icons now on display. At the Science Museum, director Sir Neil Cossons, left, inspects progress on the Wellcome Wing.



To commemorate its centenary, the Wallace Collection has created space to show such works as Richard Benington's *Lady Dressing Her Hair*, above, formerly held in the museum's reserve collection. Architect Rick Mather, left, found extra room, below, by using the basement for new galleries, roofing over the courtyard to make a sculpture garden and café, and fitting a lecture theatre beneath.



Our London serviced apartments are as magnificent as our front garden

If you are planning a stay in London for three weeks or more, there is no finer place than Thorney Court. Overlooking majestic Kensington Palace and Gardens, its location could not be more perfect. Knightsbridge, Kensington High Street and the West End are close by, with Heathrow Airport a mere thirty minute journey.

The two, three and four bedroom apartments, some with balconies, are large by any standard. Whilst traditional style décor has created the quintessential English abode. A place to relax. A place to entertain. A place to call home.

Included are air comfort cooling, en-suite bathrooms, power showers and Miele kitchen. In addition, each apartment is fully equipped with cable television, two telephone lines, ansaphone and a CCTV channel.

Privacy and security are assured by twenty four hour portage, together with a sophisticated surveillance system which extends to the underground car park. There is a daily maid service. And a fitness centre awaits the energetic. For more information, contact us at the address below.



THORNEY COURT
PERFECTLY PLACED

Thorney Court, Palace Gate, Kensington, London W8 5NJ

Tel: +44 (0)20 7581 5324 Fax: +44 (0)20 7584 1659

e-mail: tc@chevalgroup.com

web site: www.chevalgroup.com

 THE CHEVAL GROUP OF SERVICED APARTMENTS



Dulwich Picture Gallery in south-east London, its exterior shown in an 1823 painting, above, by J M Gandy, has been endowed with an elegant new extension by Rick Mather, top, designed to harmonise with its 19th-century lines. As well as café, lecture hall and art studio, the modern building will release space for the display of hitherto unseen treasures such as Giovanni Battista Paggi's *Venus and Cupid*, right.



Wellcome Wing architects MacCormac Jamieson Prichard have come up with a bold architectural statement. For the new gallery they have created a novel structural solution, with large shelves cantilevered out into the gallery on one side and, on the other, the massive projecting bulk of an IMAX cinema. The result is one of the most dramatic interiors in London, with light filtered through a vast west-facing blue glass wall and views penetrating diagonally across the whole of the 10,000-square-metre space. The architects have been fortunate to have the budget to meet their ambitions. At £50 million, with £23 million from the Heritage Lottery Fund and £17.75 million from the Wellcome Trust, the cost resembles that of a major new museum.

But of all the building work carried out in London, nothing can compare with the grandeur and vision of Tate Modern, formed by splitting the old Tate Gallery, leaving the British collection at Millbank and moving the modern art to a new home across the river. For his new gallery, Sir Nicholas Serota, the Tate's director, chose the redundant Bankside Power Station, on the south bank of the Thames

in Southwark, directly facing St Paul's Cathedral. It was a skilful move, ensuring a building of astonishing scale that would be hard to match today, and at the same time side-stepping the inevitable political and conservation problems connected with constructing a completely new museum in the heart of London.

After an international competition the Tate picked Swiss architects Herzog and de Meuron. "The moment Nick Serota called and told us that we had been selected for the job was the most important in our career," recalls Jacques Herzog. "It was the beginning of a change in all of our lives, a change in scale, a change in culture."


"We chose Herzog and de Meuron from a very distinguished field because of their reaction to Bankside," explains Sir Nicholas Serota. "They were prepared to tackle it in a way that transformed it." Transformation is a word Jacques Herzog often uses when talking about his buildings: "At Bankside the mountainous building was a given," he says. "We could fight it or work with it. The Tate was based on a vision: a museum for Europe, a museum for the whole world. As architects, we had to transform this vision into matter."

The £134 million cost reflects the massive size of the project, but Herzog and de Meuron have responded magnificently to the challenge. While the architecture of the additions to the National Portrait Gallery, the Wallace Collection and Dulwich Picture Gallery is of universally high quality, and that of the Wellcome Wing impressive, nothing compares with the excitement of Tate Modern. So epic is the scale, that entering the vast central turbine hall of the old power station is the modern equivalent of walking into a great medieval cathedral.


For London the new surge of building is a sign of assurance and vitality, and of recognition that museums and galleries are central to the future of any city. That British architecture is riding on a high is shown in the remarkable way that differing projects—the opening of the Jubilee Line Extension last year, as well as the current wave of museum developments—have been carried out against so little controversy. The city's inhabitants seem once again to have confidence in their architects.

London is becoming a centre of pilgrimage for all who are interested in architecture and the arts. Those who come to see for themselves will not be disappointed.

GILES WORSLEY is architecture correspondent of *The Daily Telegraph*.



So close to Heaven...



... le Paradis retrouvé



Lémuria Resort
of Praslin

***** Luxe Anse Korian Seychelles

UK Tel: (44) 1 462 71 31 00 Fax: (44) 1 462 71 32 00 E-mail: AGA.Tourism@BTInternet.com

Web Site: www.constancehotels.com

SOMERSET HOUSE REBORN

As this glorious palace opens after a £48 million restoration, June Ducas takes us on a tour of its amazing art collections and cultural activities.



[museums and galleries]

ENCRUSTED WITH DIAMONDS, rubies, emeralds and all manner of jewels, the gold boxes glistened in the velvet darkness. Gilded, chased, engraved and enamelled by the finest European craftsmen for princes, kings and emperors, the gallery's array of gold snuffboxes dazzles the eye. Shown off in vitrines, these 18th-century marvels appear to float in space—partly due to well-nigh-invisible supports and partly due to superb lighting.

Six of the most sumptuous boxes once belonged to Frederick the Great, Prussia's highly cultured sovereign, and one cost £1.2 million in 1993. Now they form the glory of the Gilbert Collection, along with Italian mosaics and a cache of gold and silverware, including that of English silversmiths Paul Storr and Paul de Lamerie. Given to the nation by British-born Sir Arthur Gilbert, the collection was unveiled this month at Somerset House to mark his 87th birthday. It is displayed in a new museum in the south wing and in the Piranesi-like vaults of the Embankment Building.

Formerly these halls and vaults were the fiefdom of the Lord Chancellor's office and the Inland Revenue, and a repository for wills, death and birth certificates. "Hardly a fitting use for such elegant subterranean spaces," says Lord Rothschild, chairman of the National Heritage Memorial Fund, which administers the Heritage Lottery Fund (HLF), and a dynamic force behind the rebirth of Somerset House. "Although it is the greatest neo-classical river palace in this country, aside from Greenwich, it is virtually unknown."

Built by Sir William Chambers for George III's civil service on the site of a 16th-century palace, Somerset House is an architectural masterpiece. When Rothschild first showed it to Gilbert, it was seen by the Californian-based multimillionaire as destined to become a

Proposed three-metre high fountains, left, will provide a spectacular break from viewing treasures from the Gilbert Collection, such as this silver-gilt casting burle, 1553, and bejewelled snuffbox, 1765.





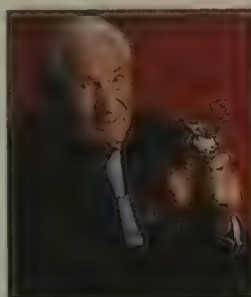
cultural landmark, unlike any other in London.

"I wanted my collection to return to the country of my birth. I chose Somerset House because the imaginative plans for it enthralled me," he says. "It will be a palace for the people of England and the world."

With an investment of £48 million (including £11 million from the HLF and a £4 million government grant for initial repairs) and after extensive restoration, an area totalling 100,000sq ft opened to the public this month. "With 1,000 rooms, the grandeur of the place is mind-blowing," says Sir Timothy Sainsbury, the pragmatic and able chairman of the Somerset House Trust. "Now that we've banished the Inland Revenue's cars from the Great Court, we can use it to stage opera, dance, theatre and concerts—anything from classical music to Elton John. It's a splendid urban space that holds up to 3,500 people. Not for nothing has it been called the finest open air living room in the city."

For the first time this century, people can promenade on the 450ft River Terrace where novelist George Eliot had secret assignments with lovers. They can also eat in an open-air café run by Oliver Peyton's Gruppo restaurants. From this vantage point, there are sweeping vistas over the Thames up to Westminster on one side and downstream to St Paul's. A

Above left, the palace held wills in the 19th century. Today it is an ideal showcase for Sir Arthur Gilbert's collection of Indian palace furniture, top, and artefacts, such as the silver-gilt partridge, c.1600, above, and the Paul de Lamerie creamer he is holding, below.



walkway connects the Terrace to Waterloo Bridge. In addition, the central quadrangle should be an astonishing sight when the splashing fountains dance skywards like finely feathered plumes. Designed by Dixon Jones, the 55 jets rising to three metres high are lit by fibre optics. In winter, Sir Timothy even envisages turning the courtyard into an ice rink.

Aside from such pleasurable entertainment, Professor Eric Fernie, director of the Courtauld Institute has a more serious scheme—to create a unique global art source in the South Wing. Already the Digital Media Project is being developed, while plans are underway to move the Courtauld's Impressionist and Post-Impressionist paintings to rooms in the same wing. "The intimate character of pictures by Cézanne and Monet are far more suited to domestic-sized spaces than they are to the Great Room in the Strand Block where they currently hang," he says. In 1990, the installation of the Courtauld Institute and its collections in the North Wing was facilitated by Michael Heseltine, an admirer of Somerset House, during his first tenure at the Department of Environment.

Built between 1776 and 1780, its façade overlooks the Aldwych and a triple-arched porchway proclaims its entrance. Originally, it was home to several learned societies, including the Royal Academy until 1837. Turner finished many canvases here and Sir Joshua Reynolds lectured. Their pictures were shown in the Academy's Summer Exhibitions in the specially designed Great Room. It soars nearly 40ft high and is lit by four Dioclesian lunette windows. In the future, it will be used for temporary exhibitions, perhaps from the Getty Museum or the National Gallery of Washington, and Fernie hopes that even the Hermitage might stage a blockbuster.

Of course, the Courtauld is already known as an international centre for the study of art history, while its two photographic libraries—the Witt and the Conway—together hold three million images of painting, architecture, sculpture, manuscripts and stained glass, many of which are to be digitised. Such an archive is a valuable asset that will contribute greatly to the success of the Digital Media Project.

It is a venture that has Rothschild's wholehearted backing. "Let me paint the picture for you," he says. "This afternoon you'd like to visit the Uffizi in Florence. With virtual reality you can go to Somerset House and roam through that museum, calling up any painting you desire on the walls." He visualises seeing St Petersburg on giant screens, and vice versa. "We'll be able to view the Winter Palace, home to the Hermitage, and all its incomparable works of art."

There is, of course, a reason for this particular flight of fantasy. He has persuaded Professor Mikhail Piotrovski, director of the State Hermitage Museum in St Petersburg, to have a permanent exhibition at Somerset House. "There is a romance about Russia, the Tsars and Catherine the Great that I think will touch the public's imagination," he says.

While the Courtauld's blueprint may be several years away, the Hermitage sequence of rooms in the South Wing will be ready this autumn. "Our presence in London is symbolic of the artistic relationship with Great Britain," says Piotrovski, speaking from Russia. "It dates back to 1773, when Catherine the Great ordered the Green Frog Service from Josiah Wedgwood. She went on to buy Sir Robert Walpole's pictures from his Norfolk home, Houghton Hall, and paintings by Joseph Wright of Derby."

With marquetry floors, chandeliers and furniture, the spirit of the gallery will be intrinsically Russian, decorated like the Winter Palace's interiors as created by Tsar Nicholas I. Revolving exhibitions will draw on the Hermitage's breathtaking collections—over 3 million objects of which only 5 per cent are on show. The first will be devoted to the treasures of Catherine the Great. In particular, there will be porcelain,

ENHANCE
YOUR INVESTMENT WITH
A BEAUTIFUL WOOD FLOOR FROM

THE WOOD FLOOR STORE



OVER 100 FLOOR DESIGNS TO CHOOSE FROM
COMPLETE DESIGN & TECHNICAL ADVICE
LIFETIME INTEGRITY WARRANTY
25 YEARS WEAR WARRANTY
MAINTENANCE PRODUCTS
INSTALLATION BY EXPERTS
FRIENDLY SERVICE
VAT SAVINGS

NEW HOMES DEAL
IN ASSOCIATION
WITH

Bruce
hardwood floors
— amsberg —
The Natural Choice®

TEL: 020 8943 9636
FAX: 020 8943 3338

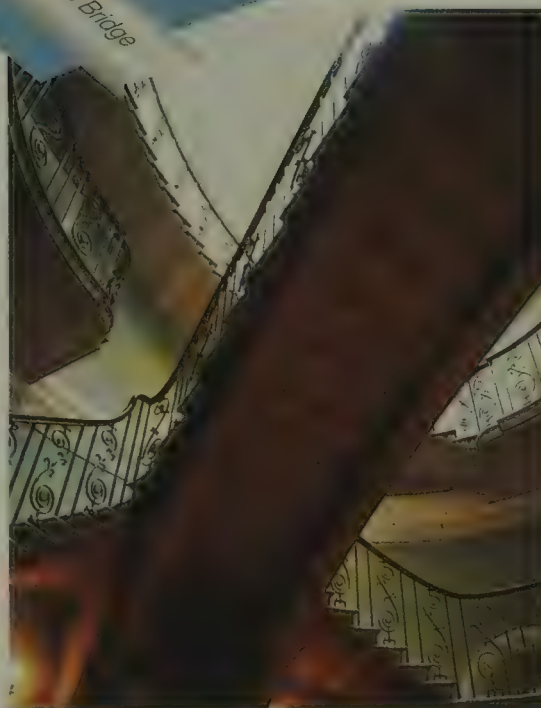
SHOWROOM AT:
107 STANLEY ROAD
TEDDINGTON
MIDDLESEX
TW11 8UB

[museums and galleries]



Forthcoming events

- May 26, the Gilbert Collection opens to the public.
- May 29, BBC Music Live. To mark the launch of Somerset House, there will be a special open-air concert in support of Children for Peace, hosted by the London Community Gospel Choir, plus celebrity guests. Full details to be announced.
- July, Somerset House Free Time. To celebrate the inauguration of the Courtyard as a great public space and the switching on of the new fountains, Somerset House and the collections will be open free for a weekend.



books, presents that she gave her lovers, steelwork made in Tula during her reign, and furnishings she commissioned. Especially fascinating are the engraved gems she collected—amulets, seals and precious stones carved in relief with historical scenes, motifs and delicate portraits. “It was her consuming passion,” says Piotrovski. “She loved their tactile quality.”

In retrospect, it seems extraordinary that the potential for Somerset House was not seen earlier. Admittedly, Simon Jenkins, as a young reporter, was stunned by its splendour and, in 1971, the *Evening Standard* launched a campaign to free the place of its bureaucratic shackles.

In 1997, the Somerset House Trust was granted a lease of 128 years on the whole building by Parliament. In this relatively short period, Sir Timothy Sainsbury has achieved wonders. A former Tory minister with keen organisational skills and the acumen of a hard-headed businessman, he has pushed forward the development, singling out the best and most viable ideas. Of course, he is no stranger to the arts. In partnership with his brothers, he donated the Sainsbury



In the 19th century, *The Illustrated London News* used to be taken to Somerset House to be registered. Many stunning architectural details, such as the Nelson Stair, below left, have been restored and, besides the Gilbert Collection, it will now hold (see plan) permanent exhibitions from the Hermitage, St Petersburg.

Wing to the National Gallery. Deftly he dealt with the Westminster planners and English Heritage, and sorted out questions of ventilation, disabled access, fund-raising and coordinating the needs of tenants. Loos, a green room for performers and maintenance rooms became necessities when it came to staging open-air events. Where could they go without despoiling an historic site? The answer was to excavate the southern end of the courtyard that Chambers had filled to counteract the steep slope. Ducts for cables and electricity points were set here.

“Undoubtedly, in securing the Gilbert Collection,” says Sir Timothy, “Jacob (Lord Rothschild) unlocked the doors to Somerset House. Certainly without him, the South Building might still lie dormant. In 1996, wearing his lottery hat, he met Arthur Gilbert to discuss his potential gift. Without a home to match the magnificence of his collection (worth over £100 million), he would have taken it to another country. Using Gilbert’s bounty as the catalyst, Rothschild seized the chance to revive Somerset House. “Arthur’s gift was hugely generous and this country has a bad history in terms of reacting swiftly, if at all, to such bequests,” he says. “Think of the episode over Baron Thyssen’s Old Masters. We didn’t come out of that covered in glory. I think there was sensitivity in Westminster not to botch another opportunity. Anyway that kind of money does concentrate the minds of politicians.”

Supported by his trustees at the Heritage Fund, Rothschild enlisted the help of the then Secretary of State for Heritage, Virginia Bottomley. And, more importantly, the Deputy Prime Minister, Michael Heseltine, who opened the south wing portals for the Gilbert Collection. In the same way, when last March, Piotrovski agreed to bring the Hermitage here, Rothschild did not hesitate. “I immediately sought the moral support of the Prime Minister and Chris Smith, the Culture Secretary,” he says. With an enthusiastic Tony Blair, he knew that red tape would be quickly snipped.

Aesthetically, there are many parallels between the Gilbert Collection and the Hermitage’s own important decorative art treasures. Not only does it have monumental pieces of English silver commissioned by the Russian imperial family, but also one of the world’s few collections of micromosaic pictures, some from the 18th-century Lomonsov glass factory, including a portrait of Peter the Great.

The synergy does not end there. The Hermitage on the banks of the Neva is also a riverside palace. Two of its wings are neo-classical—one of the reasons why Somerset House stood in as a backdrop for St Petersburg in a recent James Bond film. In 1781, Edmund Burke declared that Somerset House would “render the Metropolis of Great Britain famous throughout Europe”. It is poised to do so again.

JUNE DUCAS writes for many top publications including *The Telegraph*, *Harper’s Bazaar* and *Antique Collector*.

Silversmiths **BRUFORD AND HEMING** *& Jewellers*

Year 2000 Pierced Silver Wine Coasters
with the special millennium commemorative design



Price £60 **Diameter 5 ins**

Illustrated brochures of our silver products and antique and contemporary jewellery are available on request.
Prices include postage and insurance anywhere.

The Bond Street Silver Galleries
111-112 New Bond Street · London W1Y 0BQ
Telephone: 020-7629 4289 · Fax 020-7493 5879
email: sales@bruford-heming.co.uk




**ORIGINAL
TELEPHONE BOXES
FULLY RESTORED
£1895 + VAT**

The award-winning design of these Jubilee Kiosks by Sir Giles Gilbert Scott RA, commemorated the Silver Jubilee of King George V in 1935.

Produced between 1936 and the mid 1960's, these historical cast-iron telephone boxes form part of the tradition of the British way of life.

Delivery can be arranged to all destinations in the United Kingdom and overseas.

Telephone: 01628 485841
Fax: 01628 486229

Heritage Trading Company,
PO Box 1107,
Marlow,
Buckinghamshire SL7 2YJ

BOOK PUBLISHING

Authors invited to submit
manuscripts all types incl. poetry

New Authors welcome

A.H. STOCKWELL LTD

Dept. 994, Elms Court, Torrs Pk.

Ilfracombe, Devon, EX34 8BA.

Tel: 01271 862557 Fax: 01271 862988

Publishers for 100 Years

**Having spent her life caring for others,
Elsa now has someone to care for her...**



Nurse Elsa Morris (centre), 83, devoted her life to caring for others. Having retired unmarried, she 'made do' until her savings ran out. Seeing her alone and destitute a concerned neighbour contacted the NBI on her behalf.

With her annuity from the NBI, Elsa can live her life in comfort. Since 1812 the NBI has been helping elderly people. Our homes provide a dignified lifestyle, whilst our other work restores peace of mind to this often forgotten generation.

Contact us to find out how to leave a legacy or donation.
It takes so little to change the life of someone like Elsa.

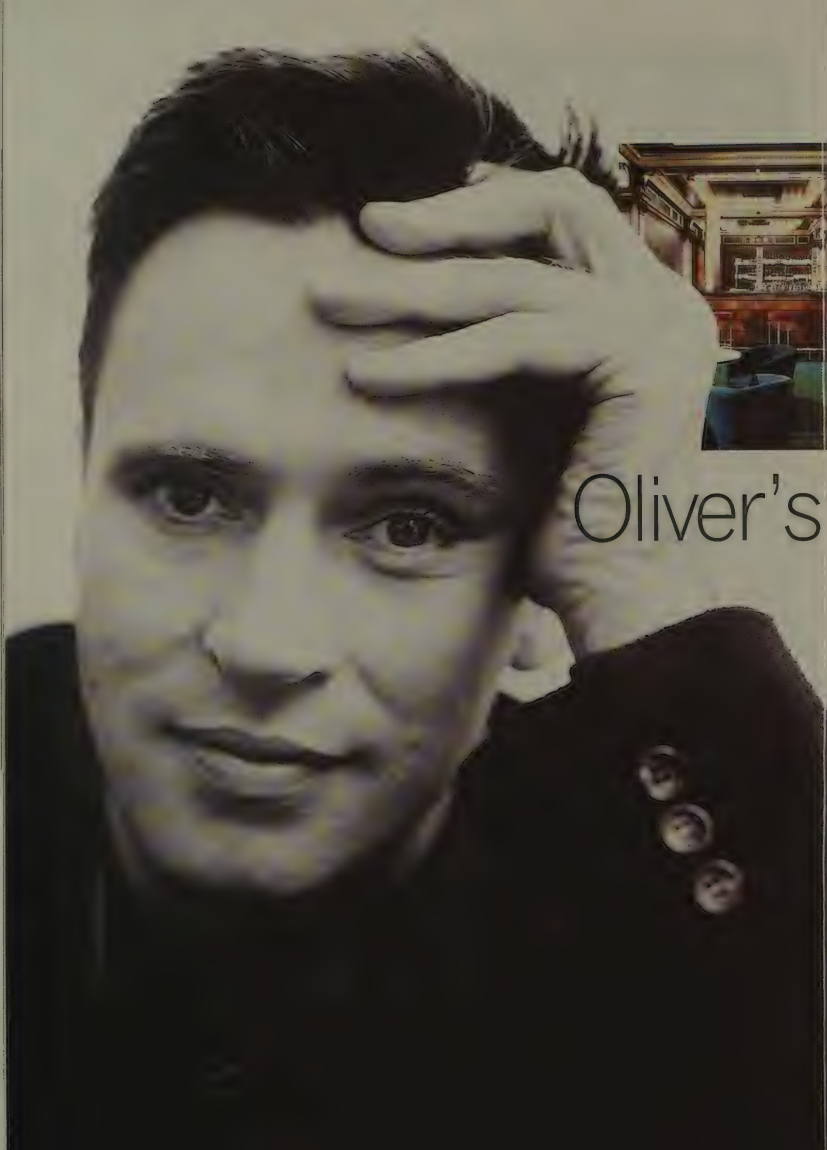
**Please make a legacy
or donation 0171 723 0021**

NBI

The National Benevolent Institution

**61 Bayswater Road,
London W2 3PG**

Registered Charity No.: 212450



Oliver's twist on **restaurants**

Pioneer of the new-style bar/restaurant, creator of the Atlantic Bar & Grill, Mash, Coast and Isola, Oliver Peyton turns his eclectic eye on Somerset House. Sudi Piggott discovers his plans.

OLIVER PEYTON, WHO HAILS from County Sligo, could talk his way round almost anyone and has London literally eating out of his hands. But what brought this 38-year-old Irishman to London after studying textile design in Leicester and running a club in Brighton? The answer would seem to be the challenge of creating some startlingly original restaurants and to make his not inconsiderable fortune.

Running chic dining rooms is arguably now the most socially acceptable form of entrepreneurial business. Peyton's way, as helmsman of his company, Gruppo, is to keep apart from and ahead of the fashion-pack. He says, "I'll stop being in restaurants if I no longer believe I can do something different from what's already out there. It's why I get out of bed in the morning."

At present Oliver's mission is to play his part in revitalising central London. So when the opportunity to be involved in Somerset House came along, he saw instantly that "it was a beautiful, historical place with huge potential". He adds, "I like the idea of spaces in London being used by everyone. I admire somewhere like the Louvre, which all Paris seems to pass through. I want to be part of making Somerset House and its Great Court and river terraces an accessible part of the community, rather like the Marais in Paris or the Plaza Mayor in Madrid, with museums, restaurants, cafes and shops. This is especially important now that tourism plays such a key role in our city."

Peyton makes great claims about the importance of good restaurants and bars for the nation's health. "Eating well, tasting a good cocktail, going somewhere where people are

pleasant to you, it all helps make a country feel good—and happiness spreads."

His plans are certainly ambitious—a reflection of his renowned low boredom threshold and relentless energy: "We'll do our own events; have all the restaurants setting up food stalls so that people can have tastes from each kitchen. During the day it will be family orientated with children's entertainment, turning more funky in the evening with fireworks and music." Peyton is not afraid of the grand gesture: he's a compelling mixture of the appealingly impulsive kept in check by his steady-edged, business strategist alter-ego. This is a man with a purpose, who talks with real conviction in fast, often non-sequential bursts, but endearingly ends almost every other sentence with "Do you know what I mean?"

The Admiralty Restaurant at Somerset House will serve simply cooked, regional French food, orchestrated by a chef with a three-Michelin-star, haute-cuisine background. "I believe this is the way our gastro-culture is moving. Londoners are more confident about food, know and understand it, and are not impressed by the 'how-fancy-can-my-plate-be-school of cooking'. There'll still be a place for 'cathedral-style' dining, but it's of shrinking appeal. I like accessible restaurants where everyone feels comfortable and welcome."

Alongside this signature restaurant will be the Admiralty Deli, a more informal bistro overlooking the fountains of the Courtyard. Yet another exciting venue—the River Terrace Bar—is expected to become London's most spectacular new river vantage point, with tables set among a display of specially commissioned sculptures.

The quintessentially Irish urge to be friendly and hospitable is an intrinsic part of Peyton's make-up and is seemingly reflected in the happy attitude of his staff, which includes his three sisters, all of whom play significant roles in the business. "It's a Catholic thing, it's in your character," he offers by way of explanation.

Peyton's willingness to admit his fallibility is winning too. He concedes that at Isola, his contemporary Italian landmark

"What we do at Gruppo is so varied and unpredictable," says Oliver Peyton, and this is clearly borne out by his distinctive restaurants. Above, left to right, the glamorous, art-deco Atlantic Bar & Grill; Mash, the capital's first micro-brewery and wood-fired pizza palace; and Isola, his contemporary Italian landmark in Knightsbridge.



in Knightsbridge, which opened to somewhat mixed reviews, the distinction between the upstairs and more informal downstairs needs to be blurred. "What we do at Gruppo is so varied and unpredictable. We plan a restaurant along certain lines, train the staff accordingly, but can't guarantee quite how it will all turn out. I wish I could. Often when it opens, it becomes something very different from what I envisaged. If I accept that I can't get everything right every time, I don't get stressed. At Isola we have 320 Italian wines, with 64 by the glass, including one that costs £500 a bottle. It's a lot to grasp and needs more explanation of what we're trying to do."

Self-deprecatingly, he admits that the door policy at his glamorous, art-deco Atlantic Bar & Grill, a former ballroom under the Regent Palace Hotel still packing in the high-rollers after six years in the limelight, is so capricious that he himself has been refused entry. He recalls turning up with a crowd, including fashion designer Alexander McQueen, and having to identify himself to the doorman. "It was classic. My friends laughed mercilessly the whole evening."

He wanted to make Mash, the capital's first micro-brewery and wood-fired pizza palace, completely non-bookable, but customers became upset when they arrived to find all the tables taken and so he had to change the policy. However, the emphasis remains on casual, inexpensive dining.

Peyton also accepts, that though the cooking at Coast is "as good as anything you'd want to eat anywhere in the world", the room's 1960s sci-fi décor by Australian cult designer Marc Newson needs attention. "I want to make it more upbeat, warmer, less canteen-like. Eating out should be a visual as well as a dining experience and customers' needs and tastes change." Peyton is currently sold on bold, interactive works of modern art, mostly bought through his friend, art consultant Sadie Coles.

Though Peyton is by no means a "me-too" contemporary design acolyte, so far most of his projects have been cutting-edge modern. However, he's all set to try out a new dimension. As he says: "Where's the fun in doing something you've already done before?"

At Somerset House there are limitations. This Grade I listed building was originally built by Sir William Chambers, architectural adviser to King George III, to accommodate the

Oliver Peyton does nothing by halves—Isola, above, serves 320 wines, with no fewer than 64 by the glass. Design at the cutting edge, a micro-brewery and good food combine to make the four-storey Mash & Air, below, in Manchester, one of the city's most exciting venues.

Naval Office and other government offices. Oliver wants it to feel like the Rear Admiral's Quarters with a little Peyton twist. "It's going to be opulent, with a wall covered in stuffed birds," he says brightly. He does admit, however, that "this might ruffle a few feathers". In fact, he clearly relishes surprising restaurant pundits and provoking strong reactions.

Outdoor catering, a new direction for Peyton, will be a significant part of Operation Somerset. "I'm very excited. We think we can do something rather different, something feast-orientated with spit-roast pigs in the courtyard, rather Peter Greenaway-esque."

Peyton believes that London should be making the most of the river—one of its greatest assets and a natural focus. He raves about the London Eye, but derides the Dome as an "aberration and sad symbol of how misguided and ineffective government can be. It has no sense of modern grandeur and is a disastrous and on-going waste of money."

Peyton would happily be involved in turning this white elephant into a vast, interactive training centre for "young people who fall between the cracks in education". He says, "I'd see it as part catering college—we need many more decent chefs and front-of-house staff to sustain London's restaurant boom—and part new technology centre. I know a lot of people who would give up precious time to get a project like this off the ground."

Breaking down barriers is a theme to which Peyton repeatedly returns. And it is why he thinks there will continue to be a place for good-quality, large-scale restaurants where everyone is treated equally and which are meeting places as much as dining experiences. "It's unfair to say big restaurants are dead. Anyone who believes that simply has no heart and soul for such places. Look at the continued success of La Coupole in Paris," he reflects, "still as fashionable and packed as ever." He certainly holds restaurant critics in no great esteem "apart from a few who really know their stuff and do have the power to make or break places. Too many are columnists employed for their supposed sense of humour rather than their knowledge." Oliver's own favourite restaurants are those run by his friends. He singles out next-to-impossible-to-book Italian Assaggi, Heston Blumenthal's highly idiosyncratic Fat Duck in Bray and The Ivy. "Chris Corbin and Jeremy King are the very best—dedicated and honest. They really care about their customers."

Strangely, for such an opinionated and successful restaurateur, Peyton describes himself as an indifferent cook. Time is his greatest enemy and the maximum he can spare is a few minutes to throw together spaghetti vongole or to roast a piece of fish for himself and his wife Charlie Polizzi. If they are entertaining, he prefers to bring in a chef.

To relax ("but I sleep like a rock, it's not in my make-up to worry, I don't see the point"), he has recently become, by his own admission, "a bit new-age". Maybe it's to do with wanting

to start a family in the not too distant future. He's discovered yoga, walks to work through Hyde Park and swims. He's even trying to control his penchant for buying clothes—Comme des Garçons is a real weakness. He's known at work for asking everyone what labels they're wearing each morning. "I'm a fashion-victim, I suppose," he laughs. But he sees no reason to curb his greatest extravagance—holidays. His next trip, he announces excitedly, is to Miami, Costa Rica and Mustique, all combined.

Future plans include opening a Japanese restaurant in Covent Garden



Malaysia

Truly Asia



Sense all of *asia* in Malaysia.

Only in colourful Malaysia will you experience all the varied faces and facets of Asia in one place. The harmonious interweaving of the continent's greatest cultures and civilisations –

Malay, Chinese, Indian and other ethnic groups – offers the traveller more sights, sounds, smells, tastes and feel than anywhere else. So come, and let us reawaken all your senses.



57 Trafalgar Square, London WC2N 5DU, United Kingdom. Tel: (0171) 930 7932 Fax: (0171) 930 9015 E-mail: mtpb.london@tourism.gov.my
Website: www.tourism.gov.my

that's "not too precious and is accessible to all". Hence Peyton plans a "gastro-tour" research trip to Japan. His wife often accompanies him for the first leg of such sorties, but is usually defeated by his insatiable appetite and relentless energy for experiencing the new. He's also working with English Heritage on plans to turn a site in Lothbury, opposite the Bank of England, into a private members' club. Not, he insists, a complete volte-face, as he wants to create a good mix of people and facilities, including a smart dining room, a simple restaurant and funky shops by the likes of tailor Richard James, leather guru Bill Amberg and Notting Hill jeweller Solange Azagury-Partridge. "The perception of clubs is still terribly old-fashioned. My idea is not to replicate the whole of the Goldman

Sachs trading floor, but to create a mix of City, legal and media-type people," says Peyton, whose own success, no doubt, owes something to his infamous table-hopping sociability.

Hotels, too, are on Peyton's to-do list. "It's a natural extension of what I'm doing already. There are so few new ideas around at the moment. I'm looking at contemporary hotels, which will be very service-orientated but definitely not stuffy, and which will deliver whatever their guests need. The idea is to be served well, but to feel at home." Peyton's places, indeed, could soon be all around us.

SUDI PIGGOTT writes on food, restaurants, design and travel for many British magazines and newspapers.

The new art of dining

Gone are the limp sandwiches and instant coffee—gallery restaurants and cafés have become destinations in their own right. As London's art and museum scene undergoes a major facelift, the dining rooms at all the top landmarks have come in for special attention—with no expense spared in creating exceptional décor and dishes. Top chefs and caterers are being brought in to ensure that the food is as inspiring as the artworks: the plans are ambitious and the results look set to turn heads.

Tate Modern

The restaurant in the glass pavilion atop the gallery, with spectacular views over St Paul's, is one of London's hottest addresses. Awash with light from giant windows, the décor is simple but superb—as is the food, overseen by Jeremy King of The Ivy and Caprice fame. The changing menu includes a range of options from soups to more exotic dishes such as chargrilled swordfish. An alternative area to dine is the Tate's street-level café-cum-brasserie, with tables looking out over landscaped gardens to the river. Or pop up to the espresso bar by the temporary exhibition galleries and enjoy a cup of coffee on the balcony. *Open 10am-6pm Sunday-Thursday; 10am-11pm Friday and Saturday. Tel: 020 7401 5020.*



Above, Kerwin Browne, head chef at the National Portrait Gallery's rooftop Portrait Restaurant & Bar, situated 92 feet above ground level in the new wing.

Dulwich Picture Gallery

A café was one of the major requirements when London's oldest picture gallery decided to expand. Now, Sir John Soane's seminal 1814 building has a thoroughly modern extension by Rick Mather, designed to resemble a garden pavilion in handmade brick, glass and bronze. In summer, tables will spill out into the museum's garden; in winter 60 diners can be warm inside. The modern British menu will be light and fresh, with many dishes based on organic ingredients. Managed by Digby Trout Restaurants—which has revolutionised dining at the National Gallery, Barbican Centre and Science Museum—the new café should sit well in a garden that one gallery-goer described as "a little slice of paradise". *Open 10am-5pm Tuesday-Friday; 11am-5pm Saturday, Sunday and Bank Holidays. Tel: 020 8693 5254.*

National Portrait Gallery

The new rooftop Portrait Restaurant & Bar is fast becoming one of London's prime tourist attractions. Opened by the Queen on May 4, it serves fine British food and offers unparalleled panoramic views of London's major sights. While enjoying morning coffee, breakfast, lunch

or dinner, visitors can look out to Nelson's Column and across Whitehall to the Houses of Parliament, Big Ben and the London Eye. At the helm is Searcy's, which also runs the kitchens at the Royal Opera House. Kerwin Browne, left, former sous chef at the Red Room at Waterstone's Piccadilly—has been appointed head chef. Says Searcy's Richard Tear, "The restaurant offers a broad range of British flavours to complement the wide variety of portraits of famous British men and women on display in the gallery."

Open 10am-5.30pm Saturday-Wednesday; 10am-9pm Thursday and Friday. Tel: 020 7312 2490.

The Wallace Collection

Café Bagatelle is a work of art in itself. It enjoys a spectacular setting, located within the elegant Sculpture Garden which architect Rick Mather has created beneath the new glass-roofed central courtyard. The kitchen is managed by French restaurateurs Eliance—whose portfolio includes restaurants at the Musée du Louvre and the Jules Verne at the Eiffel Tower—and directed by top London chef Stephen Bull, below, who has a Michelin star to his name. Reflecting the Wallace Collection itself—a superb display of French artworks within a London townhouse—the exciting menu is a fusion of Continental and British flavours. *Open 10am-5pm Monday-Saturday; noon-5pm Sunday. Tel: 020 7563 9505.*



Stephen Bull, above, will be directing operations in the kitchens of Café Bagatelle at the Wallace Collection, serving a fusion of Continental and British flavours.

AMBASSADOR FASHION

LADIES & GENTS CUSTOM TAILOR



**MAXIMUM AWARDED
TAILOR IN THAILAND**

**ITALIAN, GERMAN, FRENCH, ENGLISH
CUTS ARE OUR SPECIALITY**

Worldwide mail order service

Order catalogue online at

www.ambassadorfashion.com/catalog.htm

Appointment in your city

Bangkok's most recommended custom tailor now makes appointments in Europe for made to measure clothing. With the latest fabrics ranging from Super 90's, Super 100's and Super 120's and a wide range of high quality fabrics, you can now get custom suits of your choice and style without leaving your country. "Unless you are built like a New York cat-walk model, a suit off the rack is never going to have that perfect fit" says Mr. Sam. With the working button holes, hand finished lapels and other Ambassador Fashion touches, will have you looking the very best you can possibly look! **We visit: Germany, Switzerland, Austria, Netherlands, Belgium, France, Luxembourg, Italy, Denmark, Sweden, Norway, Finland, United Kingdom, Scotland, Iceland.**

Visit our website to check out more details on our exclusive services:
www.ambassadorfashion.com

To make an appointment on our next visit list kindly fill up your request at:
www.ambassadorfashion.com/europe.htm

E-mail: satvin@mozart.inet.co.th

Our staff will get in touch with you and will confirm the appointment to send our sales representative to measure you.

Special offer

GENTS

- 1 Suit
- 1 Extra Trouser
- 1 Shirt
- 1 Silk Tie

from US\$

299

LADIES

- 1 Suit
- 1 Extra Skirt
- 1 Silk Blouse
- 1 Silk Scarf



NEW

**Leave Voice Mail or send faxes now
at the following numbers:**

**UK: (020) 76811794
Switzerland: (01) 3553232
Germany: (069) 25577773
Netherlands: (020) 5241550
Belgium: (02) 7062445**

For your hotel reservations and airticket inquiries, visit our new venture at www.thailandtravel.net

While in Bangkok, Call for free pick up to our showroom 651-0303, 651-0304 Fax: (662) 255-4518

SHOWROOM ADDRESS: 1/10-11 SUKHUMVIT SOI 11, BANGKOK, THAILAND

MAILING ADDRESS: P.O. BOX 1424, NANA POST OFFICE, BANGKOK 10112, THAILAND

London goes green

Is London set to become the greenest city in Europe? Is Britain going to lead the international field in environmental projects? With all the fuss over wheels, domes, galleries and bridges, there are hosts of less well-known green initiatives set to take the capital and the country by storm as Ralph Gaines discovers.



LONDON IS CURRENTLY steaming ahead of other European cities when it comes to Green initiatives. Even Berlin and Amsterdam, traditionally considered the leaders in terms of provision of natural open spaces, with strong Green parties and enlightened planners to develop a wealth of green corridors and cycle routes, cannot keep up. Barcelona's environment may have been given a boost when the city staged the Olympics, and Rome, Florence and Athens are seeking to impose novel car-control measures, but what London has, uniquely, is access to the massive pot of investment provided by our National Lottery. Applicants have been told to

"think big" and they have. And it's not just the lottery that has been the major source of money to kick-start the process, the Green movement is teaming up with developers and big business to create a wild capital city.

The new, 100-acre Wetland Centre, hidden behind the impressive Victorian villas of Castelnau in leafy Barnes, is the capital's biggest surprise. With an investment of over £12 million this is the biggest habitat-creation scheme London has ever seen. On a site of once-redundant reservoirs, owned by Thames Water, a huge amount of work has taken place. Much of this is funded by the prestige housing development built by Berkeley Homes on 25 acres of

the area, where new owners must have one of the best views in London. Already the birds are flocking in as the reserve's proximity to the Thames means that it is a well-placed stopping-off point for a whole host of bird life. Teal, goldeneye and shoveler have arrived in impressive numbers and a spotted crane made a surprise visit in advance of the door being opened to the public.

A major, new, visitor centre allows people to view water birds up close, while a series of pens contain species of ducks and geese of more exotic varieties. Schools are a major target for the Trust and they expect up to 60,000 smiling, happy children to make friends with ducks and geese,

swans and waders. The general public is expected to turn up in even greater numbers, with the reserve having the capacity to accommodate up to 350,000 visitors.

Another development-led initiative in partnership with the Green is the Old Bexley Gun Club in Crayford. From the ashes of a noisy, concrete-crushing plant and dredic clay-pigeon shooting range a prestige housing development, surrounded by a 35-acre nature reserve, is emerging this year. A joint project between Taywood Homes and London Wildlife Trust, credit must also lie with Bexley Council which had the vision to press for something more imaginative on



Left, The Wetland Centre's main lake backed by Hammersmith's high-rises; top, a traditional reed-thatched building; above, pond-dipping; right, hooded mergansers; far right, the marsh frog, which makes a giggling sound when mating. Far left, an important population of water voles inhabits Rainham Marsh.

Wet, wet, wet

Opening on May 26, The Wetland Centre will be Europe's largest urban wetland creation project. Four former reservoirs, previously owned by Thames Water, have been broken up and replaced by a mosaic of lakes, ponds, reedbeds and shallow, flooded wetlands, attracting a wealth of wildlife, particularly wading birds. Two external exhibitions, World Wetlands—14 different created wetland habitats from around the world—and Waterlife, where you can get close to all manner of pond creatures, lead visitors to the wild reserve. Covering more than 70 acres, the reserve provides a superb habitat for wildlife, from breeding reed warblers to dragonfly larvae waiting to emerge, while six hides offer excellent views of ducks and waders. For further information, tel: 020 8409 4400; fax: 020 8409 4401; <www.wetlandcentre.org.uk>



what was a problem site strewn with abandoned cars. Two hundred and thirty houses will be set in a mixture of woodland, grassland and wetlands. The reserve even boasts a nationally important geological site, the Wansant Pit. Mammoth tusks have been discovered in this prehistoric bed of the Thames giving a glimpse of London's wild past.

Out east, in a less salubrious part of London, more famous for car breakers' yards and gangland murders, the RSPB has bought Wexham and Aveley Marshes. This area is part of the nationally important wildlife site known locally as Rainham Marsh and, for decades, the subject of fierce battles between

developers and conservationists. The site was once a firing range for the Ministry of Defence and provided lagoons where silt dredged from the Thames was pumped. It was these uses which kept the land free from development and the birds loved it. A recent survey also discovered what is probably the largest population of the endearing little water vole. The site is one of the last surviving fragments of grazing marsh in the capital and home to a range of important birds, as well as rare dragonflies and water voles.

The RSPB is set to transform the area into its first London site. The RSPB received 50 per cent of the funding costs from the Heritage

Lottery Fund and made up the difference with a national membership appeal. In total the project has cost over £1 million and provides east London with its very own major wildlife site. Chief Executive of the RSPB, Graham Wynne said: "Despite never having been managed specifically for wildlife, Rainham Marsh still harbours delightful surprises for nature lovers. This year 50 skylarks had territories on the pastures and were singing in the skies." Speaking about future plans for the site he added: "These precious acres could welcome many thousands of wild ducks and geese every winter—a truly spectacular site."

The remaining third of Rainham Marsh remains a battleground with environmental groups opposing Havering Council's plans to build warehouses on the site. The council, which owns the site, has been desperate to develop it for the last 20 years despite its official status as a Site of Special Scientific Interest (SSSI). This battle looks likely to come to a head at the end of the year when the council's plan will be subject to public scrutiny, and when new central government legislation to give added protection to SSSIs comes into force.

Further afield down to Kew Gardens, its millennium project is probably one of the most ambitious projects under way in the UK. The Millennium Seed Bank Project will have collected and stored seed from all of Britain's plants by the end of this year. By 2010, the project will have collected seed from 24,000 plants across the world, once again establishing Kew Gardens as the centre of botanical research. The project is based at Wakehurst Place in West Sussex where a specially designed building will store the

seeds in underground vaults, each the size of a football pitch.

The centre, named after major funders the Wellcome Trust, with additional support from Orange, the digital telephone company, will also provide facilities for the general public and for scientists engaged in conservation research. In total the project is costing an astonishing £80 million, £30 million of which is from the Millennium Commission. Perhaps this is why Sir David Attenborough has declared it "perhaps the most significant conservation initiative ever undertaken". He added that: "This is one of the first conservation projects to meet the problem of species extinction on an appropriate scale. Scientists believe up to 25 per cent of the world's plants risk extinction in the next 50 years. Many of these species grow on

the fringes of the world's deserts, where one quarter of the world's people depend on them for food, medicine, fuel and shelter." Wakehurst Place will also become a centre for scientific research to look at ways to prevent plants that are facing extinction being lost forever, and look at potential new uses for plants.

Back to London and one of the most surprising millennium projects is the new Mile End Park. More than just the creation of a much-needed park for East Enders, this Millennium Commission-funded scheme is a new open space that has a most distinctive feature: it actually crosses over the busy Mile End Tunnel with a specially constructed "green" bridge. Grass and trees will float above the congested traffic and there is a host of new attractions including an adventure park, ecology

park, cycleways and walkways. A café, art, ecology and sports centres are sunk into the landscape and covered in grass.

Is it all good news for London? A lot will depend upon our new Mayor. This controversial new governance for the capital will bring changes. With so much power in the hands of one person we now have the possibility of someone in charge who can look at London as a whole. One area which is to be a major focus for action is London's countryside—the Green Belt. For years legislation to prevent the sprawl of London has, by and large, done its job. However, what has been a major problem is the quality of the land. Despite its planning protection, the Green Belt is under threat from flytipping, poor management and constant pressure from proposed new golf courses, equestrian centres and cemeteries.

The conservation charity, London Wildlife Trust, has two new projects this year, both seeking support from the Heritage Lottery Fund and both aimed at improving the Green Belt: Frays Farm Meadows, where the Trust is taking on a 25-year agricultural tenancy, and Saltbox Hill, a chalk downland nature reserve close to Biggin Hill. Frays Farm Meadows could see the Trust, more famous for its locally based wildlife projects (there are over 50 nature reserves in London), turn its hand to farming. Currently its main task is to find farmers with cattle and

prevent plants facing extinction being lost forever.

sheep in the capital. Not an easy task with the current crisis in farming and London's fragmented farming community. Yes, there are farmers in London; it's just a case of for how long. Graham Turnbull, Director of the Trust, said: "These places are the remaining fragments of our traditional farmland landscape that have miraculously escaped development. The trouble is that they need to be managed properly to keep their wildlife value and that means cattle and sheep." Finding these may be a problem and the Trust is looking at the possibility of roving livestock which could be moved from nature reserve to nature reserve.

Perhaps one answer lies in the growing demand by consumers for real food. Fed up with the many health scares that have dogged the industry over the last decade, people are looking for an alternative. Farmers' markets are now springing up across London. Fresh, organic vegetables and high-quality meat can now be obtained direct from small producers, albeit at a price. A change in attitude to food quality, a desire to eat organic food and a concern about how many times our environment is drenched in pesticides and chemicals, is starting to have an effect. To be an authentic farmers' market, produce sold must have been grown in the local area and what more local than the nearest countryside to the capital?

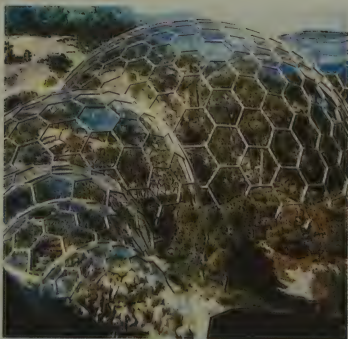
There must be some way of linking these up. Surely, nature reserve



Hawker dragonflies, top left, greylag geese, top right, and the rare bee orchid, above, are all elements of our natural heritage in need of protection.

"produced" animals, would be at a premium. Why not Totteridge beef? Or Bromley lamb? Charcoal for our barbecues from woodland management projects and tree clippings? Already this is becoming a reality. In Croydon, charcoal is already being produced for the barbecue market and this is sold at local outlets, including B&Q. If a major supermarket chain can respond to small-scale projects like this then surely others can follow. Unfortunately the likelihood of this becoming reality is slim at present, but who knows?

So what's missing? The Thames is the best candidate. Apart from a few



Cornwall's garden of Eden

One of Britain's most exciting environmental developments for 2000 is taking place in Cornwall—a large-scale scheme entitled the Eden Project. Viewed initially it could be confused with the latest branch of CenterParcs but this £75 million project, in a former china-clay quarry, is a series of interlocking "biomes" containing a botanical paradise. Underneath these futuristic glasshouses—the world's biggest—designed by Nicholas Grimshaw & Partners, is a series of climate zones from around the world. Visitors can wander through a huge variety of tropical plants from the Himalayas, Australia, Chile and South Africa. Outside, the area is being landscaped to show off indigenous plants, many of which will be visible from a hillside amphitheatre that seats 2,500 people.

It is hoped that the 50-metre deep, 15-acre crater will boost tourism, a vital part of the Cornish economy, and the Eden Project has laid on a host of activities for the public. It is the brainchild of Tim Smit, the man who turned the Lost Gardens of Heligan into Britain's most visited garden. He sees it as an architectural masterpiece of similar stature to the Pompidou Centre in Paris and Bilbao's Guggenheim Museum. Although the project is planned as entertainment, its main purpose is scientific, aiming to promote the relationship between man and plants. This is underlined by the presence of the former head of Kew's Royal Botanic Gardens as its director of science. For information, tel: 01726 811911; fax: 01726 811912; www.edenproject.com

trees planted by the Dome, the Thames, arguably London's greatest natural asset, has missed out in millennium year. Like the "river of fire" on New Year's Eve, nothing seems to be happening. This is a great shame, as the Thames desperately needs recognition for its wildlife importance. With the Thames alive and fish, including salmon and trout and the occasional dolphin and pilot whale, making a visit, the river has changed from an open sewer to one of the cleanest flows in any city in the world. Its mudflats, despite their unappealing nature, are places where over 10,000 birds,

such as redshank and dunlin, spend the winter. Yet there is no overall plan for the river, and battles rage over its development. Organisations such as the Environment Agency, and campaigners at London Wildlife Trust do what they can within the disorganised framework of local councils and government offices, which decide what happens on their patch of the river. Perhaps if London was to be given the most valuable millennium present it should not be a river of fire but a river of life.

RALPH GAINES is Head of Conservation with London Wildlife Trust.



Seeds of time

The Wellcome Trust Millennium Building, left, at Kew Gardens' Wakehurst Place has been designed to fit into the Sussex countryside. The low-level building will maximise energy conservation and provide the best possible conditions for seed storage, plus research and exhibition facilities, English oaks, raised from local seed, will be planted around the building. For information, tel: 01444 894006.



AT THE CUTTING EDGE

When the first British designers landed plum jobs in Paris, fashion pundits said they'd never last. But now, as names like John Galiano and Alexander McQueen become the stuff of fashion legend who, asks Roger Tredre, is following in their slipstream, and what are their aims?

LAST SPRING THE fashion house of Givenchy showed its autumn/winter collection: out on to the catwalk came an ode to tailoring—jackets with strong shoulder lines, trouser suits with patent belts, white leather trenchcoats and bias-cut tartan suits. It was a landmark show at the very apex of the fashion pyramid, with the beautiful people all in line to view some of the world's most perfectly made and deliciously expensive flights of fantasy. And it was yet another triumph for a British designer—Alexander McQueen, son of a London cab driver and now this venerable fashion house's head honcho.

McQueen is not the only Brit making headlines on the international fashion stage these days. Wherever you look, London-trained designers are ruling the waves, from John Galiano at Christian Dior and Stella McCartney at Chloé, to Hussein Chalayan, who designs for Tse Cashmere in New York, and Antonio Berardi, at Italy's Este label.

When they first began arriving in Paris and Milan, looking as wacky as the outfits they sent out on to the catwalk, pundits were quick to predict a swift fall from grace. Few were more dismissive than "Kaiser" Karl Lagerfeld who sniffed at Chloé's choice of Stella McCartney as designer: "I think they should have taken a big name. They did—but in music, not fashion." Since her appointment some three years ago McCartney has tapped straight into the youth zeitgeist and Chloé's sales have increased fivefold. Now zeigisteig and Chloé's sales have increased fivefold. Now zeigisteig and Chloé's sales have increased fivefold. Now zeigisteig and Chloé's sales have increased fivefold.

follow in their wake. Today, in the Continental fashion capitals, the rumours never stop flowing—and most of them are about Brits. Will Stella McCartney stay at Chloé or could she go to Gucci? Will Matthew Williamson step into her shoes? Will John Galiano move on from Dior? Which British designer will be plucked from relative obscurity next? A succession of French men in business suits take the first-class Eurostar to London to hunt down young men and women in loft studios in the East End.

The British influence extends beyond women's fashion too. Paul Smith, from Nottingham, is one of the world's most influential menswear designers and a highlight of the Paris men's catwalk circuit. Hats? Milline Philip Treacy (actually Irish, but an honorary Brit) is so well regarded he now stages his own couture show in Paris. Or how about Emma Hope's shoes, or Anya Hindmarch's bags?

There's a thriving "old guard" of designers too: Katherine Hammett, still a strong name in the fashion stakes; or Vivienne Westwood, former punk turned Queen Mother of British fashion, who is lauded worldwide for her inventive energy and ability to surprise.

Where does all this creativity stem from? Let's switch scene to a scruffy building on London's Charing Cross Road. Welcome to Central Saint Martins, the world's most famous design college, the "Oxbridge" of fashion. Through the busy corridors charge a gaggle of young men and women. The shabby studios are exceptionally crowded and confused in the month of March, the air full of frenzied

Homespun talent: clockwise from left, John Galiano triumphs for Dior; Givenchy's Alexander McQueen; grande dame Vivienne Westwood; Antonio Berardi, creator of Italy's Este label; newcomer Andrew Groves; Stella McCartney, Chloé's wunderkind.



If there was one key moment, it came in 1995 when John Galiano got the job of head designer at Givenchy.

anticipation as final year MA students complete their collections. Central Saint Martins has produced wave upon wave of British talent which rolls out into the professional world, carrying on a great tradition. Here, creativity rules—and students are pushed to the limits to develop their full potential. Louise Wilson, formidable course director of the fashion MA, says: "It's not as freeheeling as people imagine. We are demanding and we're always pushing the students forward."

Shock tactics—undisputed by rigorous attention to detail—are typical of the Saint Martins approach. Jo Adams, fashion editor of *The Observer* and a former student, recalls a male student politely asking her if he could borrow the instructions from a box of tampons. She later discovered him diligently knitting a womb from the enclosed diagram.

Students come from all over the world, hoping a little of the Saint Martins magic will rub off on them. Anne Bernecker, a former student says: "Everyone knows it is the place to go. You can learn all the basics and tailoring in Germany, but for the creative stuff you need to come here."

Now the big, international fashion companies pay regular pilgrimages to Saint Martins to keep an eye on talented students—and their teachers. Louise Wilson took a year out in 1999 to do a spot of designing herself, moving to New York for the top-notch job of creative director at Donna Karan. Significantly, she didn't stay. She forsook the glamour and huge salary of her Manhattan job to return to the under-resourced world of fashion education, where her emphasis on perfection has had a profound effect on a generation of students. "That quest for the ultimate puts design before finance. As Stephen Jones, another world-famous British milliner, says of John Galiano: 'He is a perfectionist because he knows no other way. It has nothing to do with money. When he was living hand-to-mouth, it was exactly the same. Getting everything absolutely as he wants it is much more important to him than eating or having a bed to sleep in.'"

The British influence on fashion design has reached a creative peak unmatched in fashion history, but it has been a



long, hard haul to its current position of dominance. Rewind the tape to 10 years ago, when I spent a long night watching an under-resourced and struggling John Galiano prepare for his first Paris catwalk show. Behind a half-shuttered shopfront in the rue Eschaumont, he worked through the night with a small team of assistants, pinning, tucking, draping, fitting. Next day, the show was a triumph, a wild hit with press and store-buyers alike. All of those present knew that this 29-year-old son of a south London plumber was something special. But Galiano, the first British designer to show on the Louvre catwalks, had to wait several more years to make his big break. Those years saw him change backers with bewildering regularity and endure ups-and-downs that would have broken a lesser spirit.

Back in Britain, we fashion journalists nodded knowingly. The story of British fashion through the 80s and early 90s was one of broken dreams. British designers were considered creatively strong, but commercial non-starters. Their impact on the world stage was zero.

But then, in 1995, came the turning point: John Galiano landed the job of head designer at Givenchy. From there, he moved nimbly on to Paris' fairy-tale position—designer at Christian Dior. After that, the landscape shifted fast. Alexander McQueen moved to Givenchy. And Stella McCartney, daughter of Paul and barely out of Central Saint Martins, landed the head design job at Chloé. In Paris, the French couldn't get enough of the Brits. All these three designers had their fair share of good fortune, as Galiano himself acknowledges. "I've been lucky all the way. Lots of others work hard and don't make it," he says.

It cash is not at the top of British designers' concerns, it's not unwelcome (they're human, after all). And British designers now stand a genuine chance of making serious money. Headhunted for key prestigious jobs abroad, the very best can now make small fortunes for themselves. In a recent twist, designers have discovered that staying at home in Britain can also be lucrative. Once upon a time, British designers had to export to survive. Even today, the number



Students from Saint Martins, above, have a worldwide reputation for creativity, as do the teachers, such as Louise Wilson, above far left, who designed for Donna Karan in 1999. Far left, Hussein Chalayan's dual purpose coffee table skirt; left, a recent Antonio Berardi creation; below, tops in shoes, Elizabeth Smith and Emma Hope.

touch of glamour and cachet. The latest entrant to this market is Marks & Spencer, which launched its Autograph collection in March. Although the country's biggest clothing retailer had worked discreetly with designers in the past, Autograph has marked a distinct change in attitude: openly promoting designers within its stores in "designer boutique style" departments.

For designers, these kinds of deals are the fashion equivalent of hitting the lottery jackpot. A typical deal with a firm such as M&S might comfortably exceed £100,000. With royalty payments on top, a designer can be catapulted into the super-league of earners. No wonder designers (including Julien Macdonald, Betty Jackson, and Katherine Hammett) are queuing up to work with the high street. There is a risk, of course. Some designers believe their reputations may suffer from spreading themselves around too thinly. When Autograph was first mooted, menswear designer Paul Smith made it clear that he was not interested in involvement. Who will be the next British names to watch?

A new wave was queuing up last spring for a turn in the spotlight at London Fashion Week. Clements Ribeiro are already tipped as future British designers of the year. The iconoclastic Andrew Groves, who likes to make shock statements on the catwalk, has a growing fan club. Other names to watch include Luella Bartley, a former *Vogue* journalist, and German-born Marcus Lupfer.

It is significant that many of the Brits are not entirely British. London's status as a melting pot of cultures and nationalities is reflected with particular strength in the fashion world. Marcus Lupfer, who has made himself thoroughly at home in London, says: "London is the best place to work in: I love the freedom it allows young designers."

But not every young name is guaranteed success. For every great British designer, there are many who never make it. Fortunately, the British Fashion Council is working hard to organise more back-up services for young designers, so that they can turn their creative energies into solid businesses with stable foundations. Says Joseph Ettedgui who runs the Joseph store empire: "I hope now that the young will be able to be properly nurtured."

That same hope is shared by all within the British fashion world, or home-grown designers will remain the mercenaries of international fashion, exported abroad to make money for other people. This is mixed with an awareness of the transience of success in the fashion world. For all the achievements of British designers, fashion remains a ruthless industry. By its very nature, it relies on rapid turnover of styles and labels. Designers are under constant pressure to produce new and original ideas, and keep both store buyers and magazine fashion editors salivating for more. The old fashion cliché is true: you're only as good as your last collection.

Annette Worsley-Taylor, co-ordinator of London Fashion Week and one of the key figures in the successful development of London as a fashion capital, believes the current success has encouragingly deep roots, pointing to the long-lasting achievements of names such as Betty Jackson or Katherine Hammett. "One of London's strengths is its reassuring mix of established companies, formed in the 70s and 80s, and the new names who are at the cutting edge of fashion today."

From Mary Quant to Alexander McQueen: it's taken a long time, but British fashion may finally have come of age.

ROGER TREDRE is editor of the fashion news and information website Worth Global Style Network (WGSN) which can be visited at <www.wgsn.com>.



ENGLISH WINE IS FIZZING!

If may not be called champagne, but England is producing award-winning sparkling wines to rival all others. Anthony Barne discovers the vineyards putting the fizz into English wine.



IT WAS GOOD to read in *The Times* recently of the explosion of indignation which surrounded a claim by Professor Mario Fregoni of Piacenza University that the Romans invented champagne. Sparkling falernum was, apparently, served at orgies and other occasions where wine was the main topic of conversation. A French spokesman could not believe that "the makers of spumante" could possibly lay claim to an invention that was so patently French, asserting that Dom Pérignon was the man responsible (even though he is reputed to have regarded bubbles as the sign of a poor blend).

As we all know, it was the English who invented champagne. Not only did they point out to the Champenois that they preferred the lean, acid wines of the district once they had been in a warm tavern for a few days and started fizzing gently, but Christopher Merret actually wrote a treatise on the subject of a second fermentation in the bottle some years before Dom Pérignon, of whose existence nobody is actually sure, was supposed to have arrived at the Abbey of Hautvillers.

After all, a nation capable of inventing the electronic computer is hardly going to find a few bubbles in the bottle much of a challenge. And, true to form, we have let somebody else make the money on it. Until now, at least, because English wine is no longer a poor relation to everybody else's.

and English sparkling wine is set to take on the world's best.

This should come as no surprise to anybody who knows that what is needed for a really good sparkling wine is a light, highly acidic wine with elegant fruit, something that England's climate should be able to produce par excellence. Combine that with the same underlay of chalk that occurs in Champagne, and the growers of Reims and Epernay have got a fight on their hands. The chalk of the Anglo-French basin is not, however, considered by all English growers to be the best ground for their sparkling wines. Take Stuart Moss, at Nyetimber in West Sussex. After leaving Chicago to settle in England, he and his wife spent five years specifically seeking out a rare type of greensand for their vineyard, a soil which proved warm and dry enough to produce ripeness even in Chardonnay. "If you have to put in drainage then you shouldn't be planting, you've already got two strikes," was his advice. He assured me that one of Champagne's most highly prized vineyards, the Clos de Mesnil, has very similar soil, but the fact is not broadcast because the whole basis of Champagne's uniqueness is founded on chalk.

The basic requirement for sparkling wine is a vigorous fruit acidity together with the potential for "added value". So, it is surprising that, in a country where vines are grown on a small scale and with high overheads, only Nyetimber and another Sussex winery, Ridgeview, specialises purely in

For left, John Woronchuk, winemaker consultant, has had a hand in producing a number of award-winning English wines. Left, Nyetimber Premier Cru Blanc de Blancs Vintage 1992 won the gold award for best sparkling wine at the 1997 International Wine and Spirit Competition. Above, Denbies Wine Estate in Surrey, with 265 acres under vine, is the largest vineyard in England.

sparkling wine. While Stuart Moss told me that the wine-growing history of Nyetimber goes back to the 12th century, it was Mike Roberts of Ridgeview who filled me in on the story of Christopher Merret, and the fact that a combination of stronger glass and the re-introduction of the cork allowed the English to put a sparkle into their wine a number of decades before the Champenois.

Mike believes that having to use the words "Sparkling Wine" puts English producers at a disadvantage against "Champagne" and that we should look at the success of the Spanish "Cava" and introduce our own name too: his idea is "Merret". This would help us to "establish credibility by standing shoulder to shoulder with Champagne". Mike's experience at wine symposia around the world is that other countries take our wines more seriously than we do ourselves, and this view was borne out by Richard Bampfield, a Master of Wine who, for eight years, represented Brown Brothers, one of Australia's leading wine producers, over here. "I drink as much English sparkling wine as any other," he said in an unguarded moment, "it is so much better balanced than most from the New World."

Certainly England has the potential to produce very fine sparkling wines, but is the inevitable comparison with Champagne simply obsession? There are many other very good areas of production, and as, with the exception of Nyetimber, the English price range is in the order of £8-£14, it is only the very bottom end of the Champagne market which is in contention. Moët & Chandon's best Australian Rosé sells for £13, while their Chandon Spain, at £7, is aimed at "25- to 35-year-old women who like to feel fantastic with a glass of sparkling wine". The often severe and charmless Loire sparkling wines sell in the same sort of price range, while the exuberantly fruity New Zealand sparklers run from £7.50-£15. Then there are the Russians of course, who have developed an ingenious method of producing "Champagnski" in which the grapes go in at one end and sparkling wine gushes out of the other in one, continuous process. Surely an invention of Ivan the Terrible.

Where does our native product fit in with these? The first thing to examine is the climate, which does have more in common with Champagne than with other sparkling wine regions. We are on the northern extreme of the latitudes within which grapes will ripen sufficiently to make wine, and 88 miles north of Reims. It is at these extremes, where the grapes produce less sugar, and have a longer ripening season, that they will give wines with the most finesse. But the right microclimates need to be sought out and, whereas in the past English vineyards tended to be planted where there was some spare land, now growers are looking for the warm, sheltered spots with well-drained soil, where grapes will ripen consistently. Priority being given to wine-growing heralds a shift in emphasis from a hobby of the landed gentry to the occupation of the professional. It is still true to say that, if you want to be a millionaire English wine producer, you have to be a multi-millionaire before you start, but Stuart Moss who, although he did not say so himself, probably fits this description, believes that he is one of perhaps half a dozen now beginning to make a profit.

Stuart, who described his impression on arrival in England as "finding out that what everyone was doing here was the opposite of what we thought best", has spared no expense in setting up the vineyard and winery, and in producing his wines to their maximum potential. A similar policy operates at Ridgeview, funded by Mike Roberts from a successful career in the computer business. One of the problems of many English vineyards, however, is a lack of resources, aggravated by the fact that a viable crop does not come every year, and yields are much lower than in warmer countries.



Clockwise from above, Stuart Moss, in his Nyetimber vineyard and David Carr Taylor at his Sussex vineyard admire the fruits of their labour. To produce sparkling wine by the traditional method, a variety of grapes is harvested, pressed and fermented in steel tanks to produce a cuvée to which a sugar and yeast blend is added. The whole mixture is placed into thick-walled bottles where a second fermentation produces sparkling bubbles. Once the process is complete, the bottles are placed in pupitre, upside down in racks to force the dead yeast cells into the neck of the bottle. The neck is then frozen, the cork removed and the yeast is forced out. A dosage of sugar and wine is added before the bottle is corked and wired.

John Worontschak, Australian "flying winemaker" consultant to Valley Vineyards near Reading, has worked in almost every wine-producing country in the world and, while he is enthusiastic about the climate here for sparkling wine production, he paints a bleak picture about the economics. He reckons on getting only a third of the yield per acre of a Champagne vineyard (although Ridgeview reckons to achieve almost the same) and the small scale of all but Denbies in Surrey, where he is also a consultant, also works against producers. Although some are excited by the prospect of having the climate of the Loire valley here by 2050, John wryly remarks that, if that happens, "we will have a good deal more to worry about than whether we are producing better sparkling wine".

John is doing less in England now, because he sees greater opportunities abroad, but he agrees that the quality of English wine has improved "out of sight in the last 10 years". This is just as well because, in the view of Stuart Moss, the home market is so cynical about its own wines that they have to be "well above normal standard before they are even looked at".

And several sparkling wines not only are, but they are carrying the colours for English wine as a whole. David Carr Taylor, described on one website as "one of the longest surviving producers", won gold for the best sparkling wine at Bordeaux's Vinexpo, the world's leading wine exhibition. Nyetimber has won first prize in the International Wine & Spirit Competition's Sparkling Wine category three years running, and many other top prizes have been plastered on our bottles, Ridgeview's Rosé being voted one of the world's five best under £20. One significant fact about this is that, due to the long period taken to produce sparkling wine by the "traditional (Champagne) method"—three to five years



on the lees yeast after fermentation in the bottle, and another six months after these have been “disgorged”—many prizes were won for the first year’s production, made from the vines’ first harvest. Most of the winning wines are made from the Pinot Noir, Pinot Meunier and Chardonnay combination used in Champagne, which gives them the potential for greater elegance than those from the Chenin Blanc of the Loire, or the traditional Spanish varieties used for Cava.

What holds for sparkling wine also applies to the still whites and, increasingly, reds, in England’s vineyards. I judged for many years at the South West Vineyards annual competition, and could see the standard improving by leaps and bounds. Not only are techniques and expertise improving, but many of the German-based crossings have been reinforced by the more sophisticated flavours of noble grapes, such as Riesling and Pinot Noir. It was not so long ago that any red wines worthy of the description seemed to emanate from polythene tunnels, but I tasted an “alfresco” Pinot Noir from Chapel Down, of Tenterden, which was not only every bit as good as many Burgundies, but was probably even better a month earlier, when it had first been opened! I have also been delighted by the intense fruit of a 1998 Bacchus from the same vineyard, and by the exceptional quality of Denbies’ 1997 Riesling.

And what to try among the sparkling wines? I put six of the premium examples from vineyards close to London out for tasting before a recent Phillips Wine Auction. The predictably disparaging remarks soon died out, to be replaced by genuine enthusiasm for the fact that they were a real pleasure to drink. There was such a diversity of styles that there was considerable disagreement, but Epoch One (Chapel Down) was favoured by the auctioneer himself for its lively,



aromatic character, while those with more sophisticated palates were divided between Nyetimber, Ascot (Valley Vineyards) and Ridgeview, all of which had a distinctive champagne-style backed, in the case of Nyetimber, by unusual intensity of fruit. Wooldings was preferred by those who like a very yeasty, almost savoury style reminiscent of the Heidsieck Dry Monopole of yesteryear.

Carr Taylor’s wine was, unfortunately, corked, something that happens even to Dom Pérignon (the wine, not the man) but I later enjoyed his dry non-vintage, a noticeably more fruity wine which would appeal to any who find sparkling wines rather too dry. Finally, two rosés which came through with flying colours—Denbies, not labelled as such, but definitely pink, exhibits finesse and a creamy finish, and Heritage Rosé (Valley Vineyards) which, at about £8-£9, offers more balance and pleasure than a whole host of rivals.

Incidentally, a crumb of comfort for any southern French readers. The growers of Limoux claim they have been making sparkling wine, and by the “Champagne method”, for almost a hundred years before Christopher Merret was born.

ANTHONY BARNE MW is Head of the Wine Department at Phillips International Auctioneers & Valuers and writes for *Decanter* magazine.

Carr Taylor Vineyards , Hastings, Sussex	01424 752501
Chapel Down , Tenterden, Kent	01580 763033
Nyetimber , West Chiltington, West Sussex	01798 813989
Ridgeview , Ditchling, East Sussex	01444 241441
Valley Vineyards , Twyford, Berks	0118 934 0176
Wooldings , Whitchurch, Hants	01256 895200

WELL OVER A century has passed since Henry James declared that his aim in writing *The Princess Casanassima* (1886) was "the attentive exploration of London". London novels are practically as old as fiction itself. *After London*. *London Fields*. *The Lonely Londoners*. London, London... Has any city, you wonder, featured so regularly on book jackets? This name checking becomes even more rhapsodic when applied to the districts of which London is made up: *A Kilburn Tale*. *Adrift in Soho*. *The Wimbledon Poisoner*. Every year, it seems, publishers' catalogues throw up another half-dozen attempts on what might be described as one of the greatest of all literary mountain peaks—the London novel.

Historically, many literary critics have ascribed fiction's habit of being set in cities to the fact that the novel is a bourgeois art-form: individual lives ranged against a backdrop of social interaction and economic progress, and therefore needing an extensive and, more often than not, urban canvas behind them. Early London novels trace the paths of impressionable young men newly arrived in the

city in search of fame, fortune and the elusive heiress, and being fleeced by canny metropolitan sharks. The eponymous hero of Tobias Smollett's *Roderick Random* (1749), for example, finds himself forced to part with most of his money in bribes before he can secure work for which he is eminently qualified.

It says something for London's enduring characteristics that some of the key varieties of metropolitan fiction begin to emerge at an early stage in its development: what might be called the dominant clusters—the West End novel, the money novel, the crime novel, the low-life novel, the "river novel" were all in place by the middle of the 19th century. Iain Sinclair's *Downriver* (1991), for example, a mythical, post-modern recreation of Thames-side, belongs to a tradition that goes back as least as far as Dickens' *Our Mutual Friend* (1865) which opens with Gaffer Hexam enthusiastically pursuing his trade of corpse dredging. The London crime novel, most recently reinvented in Jake Arnott's *The Long Firm*, with its East End wideboy scams, is pre-Dickensian (*Oliver Twist*, 1838, grew out of the 1830s craze for "Newgate novels"). London detective novels, too, are over a century old: the late-19th

century brought the arrival of Conan Doyle's Sherlock Holmes, Arthur Morrison's Martin Hewitt, and E W Hornung's tales of Raffles, the "amateur cracksman". The account of society manners and morals has its origins in the "silver fork" novel of the 1820s, set in Mayfair mansions and Belgravia ballrooms. Another staple—the London journalists' novel—begins with the Fleet Street chapters of Thackeray's *Pendennis* (1850), while Thackeray and his younger contemporary Trollope were already beginning to map out the world of metropolitan clubland and politics later colonised by novels such as Simon Raven's *The Rich Pay Late* (1964), full of dissolute hacks and politicians on the make. The capital's darker side would soon reveal itself further in the stirrings of the espionage and terrorism novel. Hood, the American anti-hero of Paul Theroux's *The Family Arsenal* (1976), staring out on to the streets of SE6 from a terraced house packed with explosives, is in direct descent from the denizens of Graham Greene's early novels and—one of the wellsprings from which the tradition runs—Conrad's *The Secret Agent* (1907), where Mr Verloc hatches anarchist plots above his Soho shop.

LITERARY LONDON

From Charles Dickens to Martin Amis, the people and the streets of London have inspired many of the major novelists of the past 150 years, as D J Taylor discovers.



London fiction has also taken an interest in the margins of metropolitan life: the contrast between West End smartness and working class lives lived—the gap between physical proximity and spiritual distance, if you like—has always offered fertile territory for the writer. A good example of the London low-life novel is Carol Birch's *Life In The Palace* (1988), set in a run-down council block in the shadow of Waterloo, where the mainstream world barely exists and an event such as the 1977 Royal Jubilee is simply registered as music drifting over the Thames. Early forerunners include George Gissing's *The Nether World* (1889)—notable for its vivid picture of an East End August bank holiday—and Arthur Morrison's *A Child of the Jago* (1896), which tracks a street urchin called Dick Perrot through the Jago, the late-Victorian name for the area between Bethnal Green and Shoreditch.

The same point can be made of the stream of dystopian otherworlds set in a futuristic London. Ronald Wright's eerie *A Scientific Romance* (1997) finds a Wellsian time-traveller viewing the capital circa 2500 from the top of what turns out to be the long-abandoned Canary Wharf tower. Over a century ago similar themes inspired Richard Jefferies to write his proto-Greene *After London* (1885) in which the city has disappeared in a tide of filth: "It became green everywhere in the first spring, after London ended, so that all the country looked alike", and the people have relapsed into barbarism. The

most recent variation on this theme, Peter Ackroyd's *The Plato Papers* (1999) finds Plato lecturing the citizens of 4000AD on the ancient history of their city, and in particular the unhappy era of "Mouldwarp" (1500-2300AD).

Inevitably, given the capital's long-standing importance as a financial centre, the London novel has always been interested in money. The 1990s hummed with financial thrillers written by ex-City workers such as Michael Ridpath, as well as works in which the City featured as a metaphor for a much wider corrosion. Justin Cartwright's novels *Look At It This Way* (1990) and the Booker-shortlisted *In Every Face I Meet* (1995) move effortlessly from the veniality and disquiet of City dealing rooms, where bad times are just around the corner, to the personal anxieties of their characters. It shouldn't surprise us that the "City swindler" has been a fictional archetype for nearly a century and half—from the grotesque figures of Merdle in Dickens' *Little Dorrit* (1857) and the oddly Maxwellian Augustus Melmotte in Trollope's *The Way We Live Now* (1872), to H G Wells' better-intentioned Uncle Ponderevo in *Tono-Bungay* (1909), and the mysterious Mr Golspie who ruins the firm of Twigg & Dersingham in J B Priestley's *Angel Pavement* (1930).

Nearly every major English novelist of the past 150 years has at some point felt the need to deal with London as a subject. The

result has been a kind of endless, atmospheric brooding, in which the city itself seems as much, if not more, of a presence than the characters scurrying around in the foreground. To take perhaps the greatest of all "London novelists", Dickens' memories of a childhood in Camden Town were an abiding influence on his work: what is now NW1 became the site of the Micawber family's lodgings in *David Copperfield* (1850) and the Cratchits' home in *A Christmas Carol* (1843), while *Dombey and Son* (1848) provides a shrewd portrait of the area's development after the arrival of the railways and the building of King's Cross station.

The Dickens influence is discernible in a whole generation of later novelists, particularly the 1930s descendants such as Priestley and George Orwell. Written in the aftermath of one war and in the shadow of another, there is a tremendous bleakness about some of these evocations of the *Twenty Thousand Streets Under The Sky* (the title of Patrick Hamilton's London trilogy of 1929-1934). The grimy south London hinterlands of Graham Greene's *It's A Battlefield* (1932), the dreary West Hampstead bedsits tenanted by Gordon Comstock, the disaffected poet of Orwell's *Keep The Aspidistra Flying* (1936)—all have this distinctive taint. A few years later the blitzed skies of the war-torn capital offered a memorable backdrop for war novels such as Anthony Powell's *The Military Philosophers* (1968) and Waugh's *Officers and*

Since the birth of the London novel right up to the present, certain themes have fascinated writers: low life, crime fiction, and the "silver fork" escapades of the West End. Other evergreen genres include tales about newcomers from abroad, the girl about town and the "money novel" set in the City.



Gentlemen (1955), which opens with an epic account of an air raid: "The sky over London was glorious, ochre and madder, as though a dozen tropic suns were simultaneously setting round the horizon..."

Trying to cut a path through the vast swathe of London novels produced in the past half-century, one can sometimes feel defeated by their sheer variety. And yet, while taking account of new social arrangements and experiences, most of them continue to conform to the recognisable patterns exhibited over a century before. The novel of London Bohemia, for instance, composed of starving poets and aspiring artists, goes as far back as Thackeray. Given a fresh impetus by the 50s London world of espresso bars, it took on a new life in books such as Colin MacInnes' *Absolute Beginners* (1959) and Colin Wilson's *Adrift in Soho* (1961). The same is true of that time-honoured sub-genre, the London pub novel (much of *Our Mutual Friend* is set near an inn called The Six Jolly Fellowship Porters) carried on by novelists as various as Patrick Hamilton (*The Midnight Bell*, 1929) and A N Wilson, the second of whose five-volume *Lampitt Papers* sequence (*A Bottle In The Smoke*, 1990) takes place largely in a pub off Shaftesbury Avenue.

The post-war London novel has also tended to concentrate on another enduring metropolitan theme—the arrival of newcomers to the capital. The presence of young, independent women in London, either sharing flats or living communally, had been touched on as long ago as Priestley's *Angel Pavement*, with its collection of ground-down spinsters inhabiting "the Burpenfield Club". Later variants on this theme include Muriel Spark's *The Girls of Slender Means* (1963), set in the closing days of World War II, and Hilary Mantel's recent *An Experiment in Love* (1995) which covers the lives of a group of 1970-era female students living in a London University accommodation block.

Similarly, in the past few decades other groups of immigrants were already beginning to establish a distinctive literature of their own. The immigrant novel probably originates with the Trinidadian novelist Samuel Selvon's *The Lonely Londoners* (1956). An African version is provided by Buchi Emecheta's *In The Ditch* (1972), in which a young Nigerian woman called Adah negotiates her way through the protocols of the Welfare State, and a Chinese variant in Timothy Mo's *Sour Sweet* (1982), which describes the Chen family's resettlement in South London, their founding of a take-away restaurant and Mr Chen's attempts to escape the hand of the Chinatown Triads. Other expatriates nervously reconnoitring an unfamiliar world include the American diplomats of Paul Theroux's London stories, the Bill Bryson-style journalist of Cartwright's *Look At It This Way* (1990).

Here at the start of the 21st century, the London novel embraces a kaleidoscopic range of styles and fashion. In particular, the last decade-and-a-half

TWELVE TOP LONDON NOVELS

D J Taylor chooses his favourite metropolitan tales.

The seedier side of the London novel is endlessly fascinating—Thackeray's struggling literary men, George Gissing's mean streets, the bleak views of the modern city offered by a writer such as Justin Cartwright. Antidotes to this kind of gloom can be found all over the place—see, for example, P G Wodehouse's young-men-about-town novels—but it would be difficult to argue, from the historical point of view, that the London novel has ever radiated sweetness and light.

CHARLES DICKENS: DOMBEY AND SON (1848) A savage study of early-Victorian commerce, featuring the decline and fall of an overbearing City prince and, in the figure of little Paul, one of the best of Dickens' doomed children.

GEORGE GISSING: THYRZA (1887) The philanthropic Walter Egremont brings adult education to the working men of Lambeth, founds a library run by a man named Gilbert Grail, but ruins everything by falling in love with his employee's fiancée

ARTHUR MORRISON: A CHILD OF THE JAGO (1896) Dicky Perrot's upbringing in the brutal slums of the late-Victorian East End in the days when there really was a

gentlefolk ventured eastward at their peril.

ARNOLD BENNETT: RICEYMAN STEPS (1923) Mr Earlforward, a miser who owns a second-hand bookshop off the King's Cross Road, decides to get married, with tragic consequences...

J B PRIESTLEY: ANGEL PAVEMENT (1930) The arrival of the mysterious Mr Golspie to galvanise the ailing firm of Twigg & Dersingham changes the lives of every one of its staff.

GEORGE ORWELL: KEEP THE ASPIDISTRA FLYING (1936) Gordon Comstock, a Hampstead poet with a grudge against society and a hatred of money, tries to stick to his principles, only for true love to win the day.

PATRICK HAMILTON: HANDOVER SQUARE (1941) George Harvey Bone's fruitless pursuit of the bitchy Netta, amid an out-at-elbow pre-war Earl's Court dense with shabby hotels and smoke-filled pubs.

MURIEL SPARK: THE GIRLS OF SLENDER MEANS (1963) A Kensington girls' hostel in

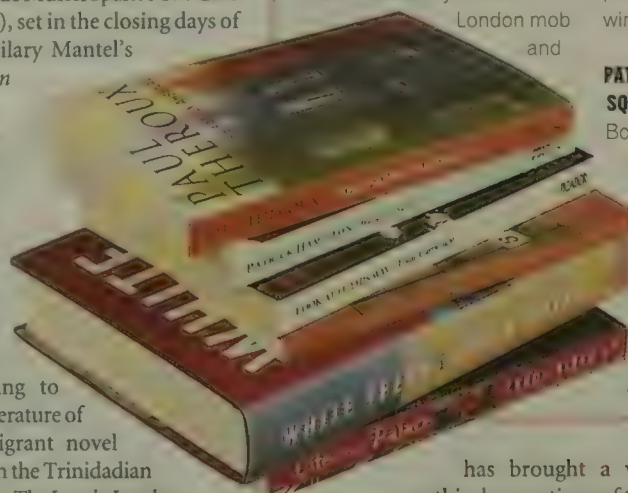
the closing days of World War II ("Love and money were the vital themes in all the bedrooms and dormitories") and eventual, doodle-bug-borne horror.

PAUL THEROUX: THE FAMILY ARSENAL (1973) Terrorist intrigue in the grey streets of Catford, and containing one of the greatest lines of dialogue in the entire London genre, when teenage hoodlum Murf remarks, of the Isle of Dogs, "Ja see that?...I wouldn't live there for nuffink."

CAROL BIRCH: LIFE IN THE PALACE (1988) Sirens wail and junkies fix up on the staircase in the battered council blocks of Kennington, as the onlooking Judy Grey tries to resist the advances of Mr Wrong.

MARTIN AMIS: LONDON FIELDS (1989) Murder, darts and the prospect of nuclear meltdown in W11, dominated by a genre-defining Amisian grotesque—the ghastly Keith Talent.

JUSTIN CARTWRIGHT: LOOK AT IT THIS WAY (1990) Panorama of morally decayed late-80s London viewed by an American journalist, featuring money-laundering, escaped lions, City sharks and a great deal more.



has brought a vogue for mythical recreations of the metropolitan past—Peter Ackroyd's *Hawksmoor* (1985), for example, which is half detective story and half the imagined voice of the 17th-century architect who gives the novel its name, or Michael Moorcock's sprawling *Mother London* (1988). Several popular writers have attempted huge, panoptic assaults on London history, among them Edward Rutherfurd's *London: The Novel* (1999), which begins with the arrival of the Romans. The low-life novel never loses its charm, although recent examples, most of which derive from Martin Amis' *London Fields* (1989), bear all the hallmarks of what has become a self-conscious "literary" genre, packed out with stage villains and comic effects.

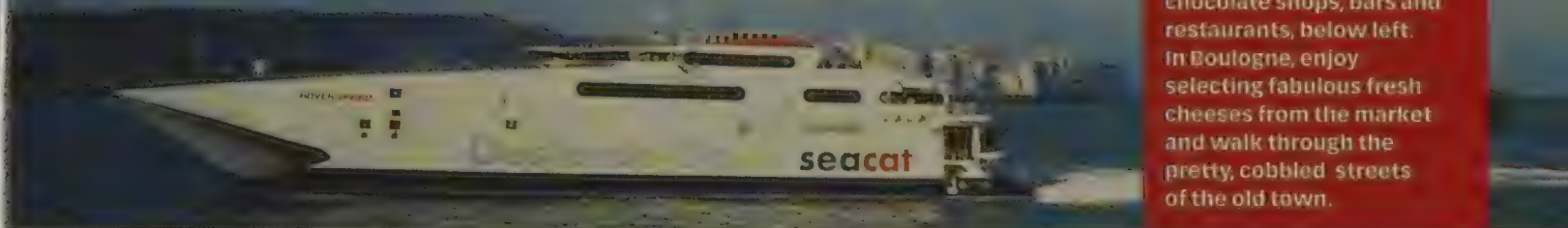
Cheeringly, in what has long been a male-dominated genre, many of the new gang of up-and-

coming London writers are women. The girl-about-town novel, starring harassed flat-sharers, is a staple of the best-seller list: recent successes include Lisa Jewell's *Ralph's Party* (Battersea) and Jane Owen's *Camden Girls*. Multicultural London, too, harbours a growing band of mostly female talent, such as Andrea Levy, Vanessa Walters and, the most recent debutante, Zadie Smith's highly-praised *White Teeth*, ranging to considerable seriocomic effect among the ethnic communities of north-west London and ending up as a hymn to the cultural melting pot of the Cricklewood Broadway. For all the differences of time and treatment, you imagine that Henry James would approve.

DJ TAYLOR'S books include the novels *English Settlement* and *Trespass* (1998). He is currently working on a biography of George Orwell.

Fast Track to the Continent

Three-day returns to Boulogne or Ostend—
from only £85 for a car and five passengers



Beautiful Bruges: historic buildings act as a stunning backdrop to scenic canal tours and enticing chocolate shops, bars and restaurants, below left. In Boulogne, enjoy selecting fabulous fresh cheeses from the market and walk through the pretty, cobbled streets of the old town.

Enjoy a well-earned short break this summer with Hoverspeed. Escape for a mid-week or weekend break with style. In no time at all you can leave the UK behind and be soaking up the delights of France or Belgium....

Hoverspeed's Folkestone-Boulogne service operates up to four return crossings per day by SeaCat with a journey time of only 55 minutes. Take this opportunity to enjoy all that this attractive seaside town has to offer—fine restaurants, cafés, bars and some excellent shopping. You can relax and discover all the pleasures of French life! Don't miss out on this great opportunity!

Alternatively, you can discover Belgium. Ostend is reached in less than two hours by SeaCat from Dover. With up to five return crossings per day, Hoverspeed gives you the opportunity to sample the best chocolate on earth, the most delicious chips and powerful beer brewed by silent monks.

Ostend has charming cobbled streets lined with excellent restaurants and delightful shops. And only 15 minutes away is the canal-filled medieval city of Bruges. Belgium gives you many options for a short break to remember!



THE PHOTOGRAPHERS LIBRARY



RIGHT AND ABOVE RIGHT: DAVID NOBLE

Hoverspeed have got together with
the *ILN* to give you some great deals!

	For travel until 30 June and 1 September - 31 October		For travel 1 July - 31 August	
3-DAY RETURN FARES Valid for a car and up to 5 passengers	Ex-UK Sunday- Thursday	Ex-UK Friday or Saturday	Ex-UK Sunday- Thursday	Ex-UK Friday or Saturday
Folkestone- Boulogne	£85	£95	£109	£119
Dover- Ostend	£89	£99	£119	£129

HOW TO BOOK:

Telephone 08705 240241 and quote DT/GNL.

Terms and conditions

Fares: This offer is subject to limited promotional space availability. Travel is valid for 3-day returns for travel until 31/10/00. This offer is valid for cars and motorcycles only. Maximum of five persons in a car. Supplements will be charged for additional passengers, vans, minibuses, campers, trailers and caravans. Maximum stay on the Continent 72 hours. Carriage by sea is subject to the terms and conditions of Hoverspeed which are available on request. Minimum booking and payment notice is 24 hours. Hoverspeed shall not be liable for damages suffered as result of cancellation, delay or diversion.

hoverspeed

Hotels bar excellence

The latest craze for London's hip and well-heeled is lobby cruising. Lucia van der Post eyes up the competition.

IT'S CALLED LOBBY cruising and until recently it was an almost exclusively American phenomenon. The British, after all, weren't like that. They didn't go in for all that hanging round in bars "seeing" and "being seen" sort of thing. They liked discreet little gatherings at home, cosy dinner parties where what you did and who your friends were remained a distinctly private matter. Besides, they didn't like the sub-text of lobby cruising—that you didn't have enough friends already and so you had to go trawling to find some more. But all that's changed. Hotel bars are increasingly the hub of many a presentable and well-heeled person's social life. It's where the young go in for the British and American version of that wonderfully Italian ritual—the *passaggiata*—but instead of shimmying down the *corso*, they gather in stellar clusters in the bars and lobbies of fashionable hotels. There they get to eye each other, to assess the social temperature, to see who's who and what's up. They also network, gossip, meet new friends and generally have a good time together without anybody having to knock themselves out cooking a gourmet meal. It makes the set-piece dinner party seem very last century.

The transformation of the hotel bar from the convenient but unglamorous meeting place to swinging, must-see, essential social prop is a relatively new phenomenon. Some hotel bars—the Savoy's American bar, for instance—have always had cachet, but the mystique arose out of a certain glamour, a sense of luxury and comfort most appreciated by the well-heeled middle-aged, not from any sense that they were truly happening places. What is new is that the hotel bar is now much, much more than merely convenient—it is a vital part of the new metropolitan way of life, as essential a tool for the urban professional as the silver Nokia, the internet project and the Palm Pilot.

It was Ian Schrager who famously foresaw that "lobby socialising" would be the social activity of the new millennium—only he predicted it some 15 years ago when he made the Royalton hotel as essential a stopping-off place for the New York visitor as any Broadway production, trendy restaurant or SoHo boutique. It became an absolute "must-see", a heady cocktail of eyeball-grabbing architecture, innovative interior design and celebrity-attracting buzz. If you sat in its lobby long enough you'd see most of trendy New York pass through. Condé Nast editors, film moguls, internet whizz-kids as well as architects and designers from all over the world twirled a finely-shaken martini as they watched the world go by.

Nobody is quite sure when the trend first emerged in London but those students of metropolitan anthropology,

whose antennae are unusually alert to the smallest change in the social ether, tend to put it down to the arrival of the oh-so-hip and cool Metropolitan Hotel in Park Lane. The Metropolitan turned its bar into a club and so deployed the famous Groucho Marx psychology—all sorts of people came to believe that this coterie, which wouldn't have them, must be eminently worth joining. And besides, the bar did a mean martini and for the British the martini still comes with overtones of transatlantic glamour, trailing images of 20s flappers and Prohibition, infinitely more alluring than the ubiquitous New World Chardonnay. It



Main pictures: the Light Bar, at super-chic hotel St Martin's Lane, is the brainchild of hotelier Ian Schrager, far left, who predicted the lobby cruising phenomenon 15 years ago. Above, the ultra-hip Met Bar, at the Metropolitan Hotel in Park Lane, is the much-frequented watering hole of Meg Mathews, Kate Moss and Fran Outler, left.

wasn't long before Chris Evans and Patsy Kensit, Kate Moss and Meg Mathews were seen leaving in the early hours and it became the anointed gathering place of the *Hellos!* set. Opinions vary as to how strictly the membership rule is applied (the list being strictly PR compiled—only the young, glamorous, high-profile and upwardly mobile need apply) but it seems clear that if you are deemed to add to the general air of hip and cool you don't need to worry about membership too much. If what you want is a humming, throbbing, happening sort of place—more a nightclub than a cosy bar—you'd be



hard put to beat the Met bar. Some people, however, want something a little more normal—like, say, some peace, quiet, a comfy chair and a chance to chat. Into this gaping niche No. 1 Aldwych slips with aplomb.

No.1 Aldwych is where banking meets media and film meets advertising. Here is where those who spend their lives in the new economy—whether screen-gazing or website-creating, whether in media, architecture or design—feel at home. Here design has been taken seriously, here Gordon Campbell-Gray, the owner and force behind the transformation of this old bank into a hotel fit for the millennium, has redefined what modern luxury is all about. It may be just as expensive as old luxury (and sometimes more so) but its defining quality is that it is subtle and refined, it's up-to-date and it's about real quality as opposed to flashy excess. It's about a simple bowl of perfect, white peaches instead of a great big basket of showy, out-of-season, unripe fruit. And, above all, it's about a certain sort of democratic elegance.

Beautifully poised between the old-world economy of the City and the whizzier environs of Covent Garden, the lobby of No. 1 Aldwych, with its great windows, its spec-



Spectacular sculpture and huge, arched windows make the lobby of No. 1 Aldwych a classy meeting place, above. Those with a preference for warmth and comfort should opt for the Covent Garden Hotel, above left. Below, Claridge's chic new bar eschews formal chairs and string quartets in favour of stools and comfortable booths.

tacular sculpture and its innovative flowers has become an attractive and sophisticated place for people from all walks of life to meet and mull over the day.

Meanwhile, Ian Schrager, flushed with his success across the water, has now entered the fray up the road from No. 1 Aldwych and proved that lobby socialising isn't merely a Manhattan foible. He and his great collaborator Philippe Starck have created St Martin's Lane, a hotel that may not be to everybody's taste but is certainly a hip-hop centre for those who like to feel they are where it's at. There's the lobby, which is perpetually filled with the sort of people who are at least as chicly dressed as the doormen (quite an achievement now that doormen are dressed by Donna Karan or Kenzo) while their bars are filled with the sort of people who make the pages of the gossip columns. If this is your world, your idea of glamour, then the Light Bar and the Rum Bar, not to mention the Lobby Lounge, certainly are stellar gathering places. Just opened is Schrager's newest and latest—the Sander-son—with ample opportunity provided for lobby cruising. Besides a Lobby Long Bar (tapas, caviar, oysters, sushi and Asian seafood) there's a Purple Bar and a Lobby





Lounge. Well before they came on line the hip crowd was panting to give them a try. After all, it was only a short stroll away from the modernist mybar at Bayley Street's myhotel. This cool watering hole has been designed to have the best *feng shui* in London—judging from the buzz, it seems to have succeeded.

Sir Terence Conran's Great Eastern Hotel is the City's answer to the Metropolitan and No. 1 Aldwych. It has proved that all the cash-rich, time-poor, stressed-out City workers needed was a new place to drop significant chunks of their bonuses. Already the Oyster Bar fills up each evening when the dealing rooms close—here they can sip their Krug in an environment that has some connection with the suits they wear, the films they see and the magazines they read. What the Great Eastern Hotel says loud and clear is that, simply because somebody spends most of his day gazing at a screen, it doesn't mean that he's architecturally insensitive or design illiterate. It's a change from the old-fashioned, sawdust-on-the-floor City pubs, and to most bankers it's deeply gratifying that somebody, somewhere, recognises that he has a groovy side, that there is more to him than deals and screens.

With all this happening, some of the more traditional hotels have been taking note. Claridges, once the poshest, but also the most staid, of the grand-style hotels has been having a quiet rethink. Once, if you wanted a drink and a chat of an evening, you'd have had to sit on a formal chair in the drawing room with a string quartet playing in a corner. Today there is a new, chic little bar with a series of stools and comfortable booths which are frequently patronised by fashion editors and stylists from the glossy magazines housed nearby. The Mandarin Oriental Hyde Park has gone even further: the entire hotel has been closed for a multi-million pound revamp, and the stunning new Mandarin Bar, with its frosted glass and lime-stone, is among the results.

Interior design has undoubtedly been a powerful force in making hotels and their lobbies compelling, exciting places to meet, but there has also been a greater imaginative effort to give people something interesting, sophisticated and elegant in the way of drinks. Nothing of the "will it be white or red?" about the new drinking culture. Duke's Hotel Bar, for instance, has made a point of serving vodka martinis "diamond-style"—frozen vodka in frosted glasses; no messing about with squares of frozen water which dilute the impact. At the Tsar's bar in the



Langham Hilton they offer nearly 100 different vodkas which they serve on crushed ice, and at the Zeta Bar in the Park Lane Hotel they offer freshly-squeezed juices as well as nutritionally advantageous "hangover cures" and "liquid lunches". The Rum Bar, in the St Martin's Lane Hotel concentrates, as its name implies, on rum, offering some 150 different varieties (you'd be wise to check the price before you order—they can come at as much as £80 a shot) and many a successful bar has started to offer fine wines and champagnes by the glass as well as a tempting array of nibbles such as handmade potato crisps (a serious part of the draw of the Savoy's American bar).

All this buzz and social mingling is all very well, but there comes a time when even the young and hip must long for a place of quiet and refuge, something a bit old-fashioned. If so, they should perhaps do what many a serious player in the fashion business has learned to do—take refuge in an oasis of old-world chintz, antiques and seriously soft chairs. Repair to one or other of the bars in the little group of Firdale hotels owned by Kit and Tim Kemp. Theirs is a more old-fashioned notion of comfort and they have built a little hotel empire around their beliefs. The Pelham in Cromwell Place is a bijou gem of a hotel. It has oceans of reassuring chintz and antiques and really comfy chairs, newspapers to read and people who will bring you a large G&T without flinching. Alternatively, the Covent Garden Hotel has managed to combine warmth with a cutting-edge crowd. Think wood rather than white, and rich fabrics rather than translucent glass.

Yes, the hotel bar, in all its infinite variety is here to stay and whether you want buzz and social hum, a chance to meet your peers and do a deal or just somewhere quiet and comfy to rest your weary feet, London today has it all.

LUCIA VAN DER POST has written for *The Sunday Telegraph*, *The Sunday Times* and the *Financial Times*. She currently freelances for a variety of publications.



Terence Conran, above, created the Great Eastern Hotel, top right, as the City's answer to the West End's sophisticated new hot spots, providing stressed-out bankers with a buzzy alternative to spit-and-sawdust pubs. Top left, the Mandarin Oriental Hyde Park has got in on the act: expect its cool new Mandarin Bar to be another hip hang-out.

TOP TICKETS

FROM STAGE TO SCREEN, GALLERIES TO CONCERT HALLS

2000-01

DANCE.....	00
THEATRE.....	02
CINEMA.....	03
OPERA.....	04
MUSIC.....	06
FESTIVALS.....	07
EXHIBITIONS.....	09
SPORT.....	11
OTHER EVENTS.....	12

DANCE

The always intriguing & entertaining Mark Morris Dance Group collaborates with English National Opera on three pieces, including Morris' dynamic staging of Purcell's *Dido & Aeneas*. Sylvie Guillem dances Peter Wright's *Groffo* for the Royal Ballet & the Kirov Ballet begins a summer season that includes *Swan Lake*. David Bintley thinks big with Birmingham Royal Ballet's *Arthur (Part 1)* & Derek Deane gives *Sleeping Beauty* a wake-up call with his arena staging for English National Ballet.



Birmingham Royal Ballet The company presents the London premiere of David Bintley's new ballet, *Arthur (Part 1)* with music by John McCabe & costumes by Jasper Conran. Also featured are Bintley & Galina Samsova's version of the 19th-century classic *Giselle* & a triple bill of Balanchine's *Slaughter on Tenth Avenue* & Bintley's Duke Ellington-scored companion pieces, *The Shakespeare Suite* & *The Nutcracker Sweeties*. May 29-June 10. *Royal Opera House, Covent Garden, WC2* (020 7304 4000).

English National Ballet Derek Deane continues his quest to bring ballet to the masses with his latest arena staging, *The Sleeping Beauty*, featuring more than 100 dancers & designs by Roberta Guidi di Bagno. June 8-20.

Royal Albert Hall, Kensington Gore, SW7 (020 7589 8212).

Frankfurt Ballet The company's collaboration with William Forsythe has resulted in *D James, D Joyce, Dead*, which explores the life of the author of *The Dubliners* & *Ulysses*. June 9-10. *Royal Festival Hall, South Bank Centre, SE1* (020 7960 4242).

Mark Morris Dance Group Morris's engaging troupe comes in various ages, shapes & sizes, but the choreographer makes a striking impression whenever he performs himself. His company & English National Opera present a short repertory season of three works. *Four Saints in Three Acts*, with music by Virgil Thomson & a libretto by Gertrude Stein, is a real curio about the lives of 16th-century Spanish saints. Purcell's baroque opera *Dido*

Birmingham Royal Ballet: showing some muscle in David Bintley's feisty new ballet, *Arthur (Part 1)*

& *Aeneas* has Morris dancing the dual roles of Dido, queen of Carthage, & the sorceress who causes her downfall, with ENO's Sarah Connolly singing both parts. Handel's oratorio of Milton's great poem, *L'Allegro, il Penseroso ed il Moderato*, is also brought beguilingly to life in Morris's acclaimed version, with sopranos Susan Gritton & Linda Richardson & tenor Timothy Robinson. The season runs from June 28-July 8. *London Coliseum, St Martin's Lane, WC2* (020 7632 8300).

Rambert Dance Company Major revivals of Glen Tetley works.





Dare to dance

Throughout June and July, London is hosting the first ever Feet First event, a series of workshops offering instruction in more than 35 international dance styles and culminating in the biggest world dance party the capital has seen.

Organised by Arts Worldwide in association with the London Boroughs of Haringey, Islington and Hackney, the five-week evening and weekend courses are being held at 14 venues across the city. Covering every dance form from clog to Cossak, merengue to rock 'n' roll, the expert-led classes are accompanied by musicians including African drummers and Spanish guitarists. If you're not sure which style is for you, try a few out during a "taster weekend" at one of several London venues, on June 10-11.

You'll even have the chance to prepare a short performance in the grand finale of the World Dance Party at Finsbury Park on July 23, a day of non-stop dancing and music with food stalls and local exhibitions.

For registration details, call the

hotline on 020 7354 4141 or log on at <www.artsworldwide.org.uk>
CLAIRE HUTCHINGS



HUTCHINGS

Kirov Ballet: A Fokine triple bill shows the world-famous company at its dazzling best. **Sleeping Beauty:** left, English National Ballet stages a blockbuster production

including *Embrace Tiger & Pierrot*, *Lunaire*, alongside Christopher Bruce's *Ghost Dances* & the company's première of Merce Cunningham's *Beach Birds*, May 31-June 10. *Sadler's Wells*, Rosebery Ave, EC1 (020 7863 1443).

Royal Ballet The company's summer season begins with Kenneth MacMillan's *Manon* (in repertory from July 17-25), featuring Sylvie Guillem/Darcey Bussell/Sarah

★ HIGHLIGHT

Kirov Ballet The St Petersburg company mounts a summer residency that includes *Swan Lake*, Balanchine's *Jewels*, *Giselle*, *La Bayadère*, a lavish recreation of the 1890 *Sleeping Beauty*, & a Fokine triple bill of *Petrushka*, *Scheherazade* & *Les Sylphides*, July 31-Aug 19. The Kirov Opera is also here—see p64. *Royal Opera House*, Covent Garden, WC2 (020 7304 4000).

Wildor; a triple bill of Fokine's *Firebird*, with Miyako Yoshida/Leanne Benjamin, Ashton's *Marguerite & Armand*, with Sylvie Guillem, & Robbins' *The Concert* (in repertory from July 21-28). Finally,

Sylvie Guillem performs one of her favourites, Peter Wright's *Giselle*, alternating with Miyako Yoshida (from July 26-29). *Royal Opera House*, Covent Garden, WC2 (020 7304 4000).

Zurich Ballet The company makes its London debut with *Mozartina*, an intriguing-sounding new work by Heinz Spoerli, which imagines how Mozart would react if he came back to life in the modern world. It is accompanied by the London Mozart Players, June 14-16. *Sadler's Wells*, Rosebery Ave, EC1 (020 7863 8000).

OUT OF TOWN

Birmingham Royal Ballet David Bintley & Galina Samsova's *Giselle* & the triple bill of *Slaughter on Tenth Avenue*, *The Shakespeare Suite* & *The Shakespeare Sweeties*, June 13-17. *The Lory, Salford, Lancs* (0161 876 2000).



THEATRE

Ralph Fiennes fights fate in *Coriolanus*, Vanessa Redgrave battles the elements as Prospero in *The Tempest* & Helen Mirren faces bigotry in *Orphéeus Descending*. Arthur Miller reveals his dark side with *Mr Peters' Connections*, Ian McShane displays a devilish streak in *The Witches of Eastwick*, & Alan Ayckbourn shows his inventive flair with *House & Garden*.

Addresses & telephone numbers are given on the first occasion a theatre's entry appears.

BITE:00 The Barbican hosts its second year of international dance, drama & music theatre. This year's drama highlights include: Laurie Anderson with a multi-media musical version of *Moby Dick* (until May 28); the Comédie-Française production of Molière's *Les Fourberies de Scapin*; & Chicago's Steppenwolf Theatre Company with *One Flew Over the Cuckoo's Nest* (July 27-Aug 5). *Barbican Theatre, Barbican, EC2* (020 7638 8891).

Cressida Nicholas Wright's new play offers a detailed, unsentimental account of the heartless world of London theatre in the 1630s. Michael Gambon is coarse, shrewd & surprisingly touching as John Shank, an actor & trainer of highly prized boy actors whose only hope of avoiding destitution is to turn a young vagrant (Michael Legge) into a star. Sadly, Nicholas Hytner's production lacks drive & atmosphere, though Gambon's Henry Higgins-style tutoring of his protégé in the second half is a treat. Until June 10. *Albery, St Martin's Lane, WC2* (020 7369 1740).

Enigmatic Variations Donald Sutherland joins a growing band of Hollywood stars to tread the London boards by making his British stage



DONALD COOPER

début in this new play. It is a real family affair, with his wife producing & his son adapting the original play by Eric-Emmanuel Schmitt in which a reclusive Nobel Prize-winning novelist agrees to be interviewed at his hideaway home on a Norwegian island. Anthony Page directs. Opens May 22. *Savoy Theatre, Strand, WC2* (020 7836 1443).

The Graduate Terry Johnson's stage reworking of the 1967 Dustin Hoffman movie loses its satirical edge but retains much of its black humour & proves entertaining if you're not over-familiar with the film. Kathleen Turner brings a wonderfully jaded, sexy languor to her role as the middle-aged Mrs Robinson who seduces confused graduate Benjamin (an impressive Matthew Rhys) only to find he in turn has gone after her daughter (Kelly Reilly). Diverting but inconsequential comedy. Until July 29. *Gielgud, Shaftesbury Ave, W1* (020 7494 5065).

The Heiress Philip Franks directs this 1947 adaptation of Henry James's novel *Washington Square* in which a plain but rich young woman in 1850s New York takes revenge on her fortune-seeking lover. Eve Best, who made an acclaimed début opposite Jude Law in *'Tis Pity She's A Whore* at the Young Vic earlier this year, takes the central role of the betrayed heiress, with Alan Howard as her father. Opens June 13. *Lyttelton, National Theatre, South Bank, SE1* (020 7452 3000).

House & Garden Alan Ayckbourn displays his theatrical inventiveness again with these two plays performed simultaneously in adjacent theatres by the same cast. *House* is set in the country home of a philandering businessman & aspiring MP where we see three West Country marriages crumble. *Garden* gives you a different view on the relationships as a summer fête is prepared outside. Though you can

Cressida: Michael Gambon tries to make a star out of boy actor Michael Legge in Nicholas Wright's new play

enjoy each play on its own, they grow in depth by seeing both. Ideally, start with the plot-setting *Garden* followed by the funnier *House*. Opens Aug 9. *Lyttelton & Olivier, National Theatre, South Bank, SE1* (020 7452 3000).

The King & I Rodgers & Hammerstein's vintage musical has enough memorable songs & a procession of oriental tiny tots to charm the ear & eye. Elaine Paige plays the Mary Poppins-ish governess who falls in love with the autocratic King of Siam (Jason Scott Lee) in this big-budget revival. *London Palladium, Argyll St, W1* (020 7494 5020).

A Midsummer Night's Dream Alan Strachan's production opens the alfresco season in Regent's Park on June 5, with Paul Bradley as Bottom & Nicola Redman as Titania. Rachel Kavanagh's staging of *Much Ado About Nothing* joins the repertoire from June 7, with Ian Talbot as Dogberry, & Talbot himself directs Joseph Papp's exuberant version of *The Pirates of Penzance*, from July 25. The season runs until Sept 9. *Open Air Theatre, Regent's Park, NW1* (020 7486 2431).

Mr Peters' Connections Michael Blakemore directs the British première of Arthur Miller's 1998 play, a sparse, unsettling one-act drama in which the title character finds himself in an abandoned nightclub where the assembled visitors help him to work out his puzzled feelings about love, sex, death & war. July 20-Sept 2. *Almeida Theatre, Almeida St, N1* (020 7359 4404).

HIGHLIGHT

Coriolanus Ralph Fiennes experiences triumph & tragedy as Shakespeare's steely Roman hero who courts political acclaim by despising his own grass roots. Jonathan Kent's production also features Linus Roache, Emilia Fox, Oliver Ford Davies & Barbara Jefford. Runs in repertory with the already playing *Richard II* from June 1-Aug 5. *Gainsborough Studios, Poole Street, N1* (020 7359 4404).

Witches of Eastwick No longer surrounded by antiques, *Lovejoy*'s Ian McShane finds himself spellbound in this big-budget musical



PANINI

Notre-Dame de Paris This rock opera, featuring Victor Hugo's bell-ringing hero, originated from Quebec & has become as successful an export as Cirque du Soleil & Celine Dion. It's been sold out across Canada & Europe & had a makeover in Las Vegas before arriving in London. Whether or not what is essentially a rock concert with modern dance interludes has a similarly rapturous run here remains to be seen. *Dominion Theatre, Tottenham Court Rd, W1 (020 7416 6060).*

Orpheus Descending Tennessee Williams' late play is a rather portentous reworking of the Orpheus myth in which a guitar-playing drifter is destroyed by the hellish bigotry of small-town America. But it does offer an actress, in this case Helen Mirren, the meaty role of Lady Torrance, the unhappy, adulterous wife of the ailing storekeeper. Nicholas Hytner's new production also includes Saskia Reeves & Stuart Townsend. June 15-Aug 12. *Donmar Warehouse, Earlham St, WC2 (020 7369 1732).*



The Graduate: Kathleen Turner in seductive form with Matthew Rhys, above
The King and I: Elaine Paige and Jason Scott Lee lead in the vintage musical

Singin' in the Rain This transfer from the West Yorkshire Playhouse captures the verve if not quite the polish of the 1952 MGM musical starring Gene Kelly. It's an enjoyable romp about the tacky commercialism, primitive techniques & self-infatuated stars of early Hollywood. The cast are engaging, the background of cinema screens sometimes distracting, & the downpour is a treat. Opens June 15. *Olivier, National Theatre.*

Tales from Ovid Ten verse stories from Ted Hughes' vivid sequence of 24 tales from Ovid's *Metamorphosis* are brought to the stage in an orgy of visual & verbal imagery by Tim Supple's RSC production. A hard-working (& often naked) ensemble become flowers, trees, birds & beasts using the simplest of props & effects. The staging has a childlike quality which may seem too simplistic for some, but it has some genuinely magical moments. June 22-July 22. *Young Vic, 66 The Cut, SE1 (020 7928 6363).*

The Tempest The fourth repertory season at Shakespeare's Globe is already under way with Vanessa Redgrave as Prospero in *The Tempest*. Mark Rylance takes the title role of *Hamlet* (from May 28), with Shakespeare & John Fletcher's Jacobean drama *The Two Noble Kinsmen* (from July 29), & *The Antipodes* (from Aug 12), a comedy written by Richard Brome (Ben Jonson's manservant), completing the repertory. The season runs until Sept 24. *Shakespeare's Globe, Bankside, SE1 (020 7401 9919).*

The Witches of Eastwick Will Ian McShane's "horny little devil" have all the best tunes in this big-budget musical based on John Updike's novel & its 1987 movie adaptation? One wonders, especially as the three modern-day witches he seduces in New England are played by a fine trio of actor-singers—Lucie Arnaz, Joanna Riding & Maria Friedman. Opens July 18. *Theatre Royal, Drury Lane, WC2 (020 7494 5000).*



CINEMA

Summer means there is much flaunting of budgets & special effects in such blockbusters as *Mission Impossible 2* & *The Patriot*, but seaborne sagas *The Perfect Storm* & *U-571* aim for a little more drama as well as spectacle. There's wit to be had with Julie Andrews in Noel Coward's *Relative Values*, & John Cusack is, Nick Hornby's *High Fidelity*, & children & parents can both enjoy the wisecracks of talking mouse *Stuart Little*.

Battlefield Earth A large-scale version of the rather old-fashioned 1982 sci-fi novel by L Ron Hubbard, the late founder of Scientology, whose high-profile followers include John Travolta, Tom Cruise & Nicole Kidman. Travolta appears as one of the ruthless aliens who have laid waste to 90 per cent of Earth's population & forced the rest to work as slaves in underground mines. Barry Pepper (the sharpshooter in *Saving Private Ryan*) plays the hero who is determined to liberate the survivors. Opens June 2.

Breakfast of Champions Kurt Vonnegut's satire on Middle America is turned into broad screen comedy. Bruce Willis plays a car dealer who is in desperate need of a mental MOT, especially after encountering a cross-dressing salesman, played by Nick Nolte. The cast works hard but the film, like a dodgy second-hand vehicle, only works in fits & starts. Opens July 14.

For Love of the Game Kevin Costner follows *Bull Durham* & *Field of Dreams* with another baseball-themed film, playing an ageing pitcher who reflects on his life & relationships during his last season in the major leagues. While the baseball action is staged with some verve, the off-pitch drama fails to hit any home runs. Opens June 9.

Gone in 60 Seconds As the title

suggests, this is a fast-moving action movie. Nicolas Cage is a reformed car thief who is forced to pull off the auto heist of a lifetime in order to save his kidnapped brother. Robert Duval & Angelina Jolie (a recent Oscar winner for *Girl, Interrupted*) are among those caught up in the high-octane chases & slick visuals. Opens Aug 4.

High Fidelity Even though Nick Hornby's 1995 cult novel has been transposed from London to Chicago, many of his best lines have been retained in Stephen Frears' movie version. The wonderful John Cusack, who pulls off the Alfie-like trick of addressing the audience directly, plays the thirtysomething, list-making, vinyl-obsessed record-store owner who tries to take stock of his aimless, still adolescent existence when his long-term girlfriend leaves him. Opens July 21.

Maybe Baby Not content with being a best-selling novelist, successful sitcom writer & popular stand-up

For Love of the Game: Kevin Costner pitches in to another baseball-themed film, above
High Fidelity: John Cusack excels in the US adaptation of Nick Hornby's cult novel



JOAN MARCUS





The Ninth Gate: Johnny Depp plays a rare-book finder searching for satanic verses
Maybe Baby: Hugh Laurie and Natasha Richardson are the couple trying to conceive in Ben Elton's comedy, below

comic. Ben Elton has now turned to film-making. He makes his directorial debut with his own adaptation of his comic novel about the trials & tribulations of trying to conceive. Hugh Laurie, Rowan Atkinson & Joanna Lumley are among a host of familiar Britcom faces. Opens June 2.
Mission Impossible 2 Even though this sequel to the 1996 hit was plagued by budget restraints & endless screenplay revisions, it's still regarded as the summer movie other blockbusters have to beat. Tom Cruise returns in another adventure of double-cross & intrigue as he tries to retrieve a deadly virus in Australia which has been stolen by a former agent (Dougray Scott). Anthony Hopkins turns up as Cruise's boss, & Hong Kong action maestro John Woo is sure to leave his individual stamp on the inevitable stunts, shoot-outs & explosions. Opens July 7.
The Ninth Gate Having scared us half to death with the genuinely creepy *Rosemary's Baby* in the Sixties, the thought of Roman Polanski directing another devilish tale should induce sweaty palms. However here he's adopted a more sardonic tone for what turns out to be a shaggy devil story in which a rare-book finder (Johnny Depp) is hired to find an ancient text in Paris that holds the

secret to contacting Satan. Some mischievous moments make up for the lack of thrills. Opens June 2.
The Patriot This epic, set during the American War of Independence, stars Mel Gibson as a former war hero who is reluctantly drawn into the conflict when his gung-ho son decides to fight the British. We can expect some elaborate & noisy battle scenes since the film comes from the makers of *Independence Day* & *Godzilla*, but the script may offer some more sober moments as it's written by *Saving Private Ryan* screenwriter Robert Rodat. Opens July 14.
Relative Values Julie Andrews lends her serene presence to a glossy version of Noel Coward's comedy of country-house bad manners. She plays the mother of a titled oaf (Edward Atterton) who brings home a Hollywood starlet (Jeanne Tripplehorn) to meet the family. Stephen Fry, Colin Firth & Sophie Thompson are among the spilling supporting cast. Opens June 2.

Stuart Little EB White's 1947 tale about a talking mouse adopted by an American family is better known in the States, but should reach a wider audience here thanks to this loose but entertaining adaptation set in modern-day New York. The wisecracking rodent is brought vividly to life by state-of-the-art effects (his head alone boasts half a million computer-generated hairs) & a gleefully boyish vocal performance by Michael J. Fox. Opens July 21.
U-571 This World War II thriller features Matthew McConaughey (whose part was rewritten to be younger when Michael Douglas withdrew from the film) as the head of a crack team of US soldiers attempting to steal an Enigma encryption machine from a damaged Nazi submarine. Though the film has attracted negative advance publicity for its reported historical inaccuracies, director Jonathan Mostow's first movie since his white-knuckle thriller *Breakdown* still sounds as if it will be gripping stuff. A strong cast includes Harvey Keitel, Bill Paxton & Jon Bon Jovi. Opens June 2.



OPERA

John Adams' landmark opera *Nixon in China* gets its first full London staging by English National Opera. Andrew Davis & Graham Vick bow out of Glyndebourne Opera with a Mozart triple bill, including new stagings of *Le nozze di Figaro* & *Don Giovanni*. Kirov Opera comes to the capital with a fascinating repertoire, including work by Tchaikovsky & Mussorgsky.

ENGLISH NATIONAL OPERA
 London Coliseum, St Martin's Lane, WC2 (020 7632 8300).

Ernani John Hudson, Sandra Ford & Roberto Salvatori feature in Verdi's adaptation of Victor Hugo's play about a king, a nobleman & a bandit chief who all desire the same woman. Elijah Moshinsky directs, with designs by Maria Bjornson. In repertory until June 15.

Eugene Onegin With Anthony Michaels-Moore as the cynical Onegin, John Mark Ainsley as Lensky, & Orla Boylan making her ENO debut as Tatyana, Julia Hollander directs Tchaikovsky's haunting work. In repertory until June 20.

Nixon in China Peter Sellars directs the first full London staging of John Adams' trend-setting opera about Richard Nixon's encounter with Mao Tse-tung. James Maddalena makes his ENO debut as Nixon, with Janis Kelly as Pat Nixon & Robert Brubaker as Mao. In repertory from June 7-21.

OPERA HOLLAND PARK
 Holland Park Theatre, W8 (020 7602 7856).

Madama Butterfly Tim Coleman directs, Tim Reed designs. June 6-17.

L'Amore Industrioso Sarah Alexander directs the British première of a new work by Joao de

Orpheus: The devil makes light work for Opera North and D'Oyly Carte

Sousa Carvalho, with the Apollo Chamber Orchestra under David Cherniak. June 21-24.

L'Amico Fritz John Gibbons conducts a gently humorous work by Pietro Mascagni, still best known for *Cavalleria rusticana*. June 27-July 1.

Yeoman of the Guard One of Gilbert & Sullivan's Savoy operas, directed by Richard Fawkes. July 25-29.

Un Ballo in Maschera Opera Holland Park's 1996 production revived by Anthony Besch. Aug 1-12.
 ROYAL OPERA

Covent Garden, WC2 (020 7304 4000).
Die Meistersinger von Nürnberg Revival of Graham Vick's 1993 award-winning staging, with John Tomlinson & Thomas Allen repeating their roles of Hans Sachs & Sixtus Beckmesser. Bernard Haitink conducts. In repertory until May 27.

OUT OF TOWN
 GARSINGTON OPERA
 Garsington Manor, Garsington, Oxon (01865 361636).
 Garsington provides a congenial,

HIGHLIGHT

Kirov Opera Wonderful concert performances by the St Petersburg company last year at the Barbican make the prospect of fully staged productions even more exciting. The repertoire features Tchaikovsky's tragedy *Mazeppa*, Mussorgsky's war memorial to religious martyrdom, *Khovanshchina*, & new stagings of Prokofiev's patriotic masterpieces, *War & Peace* & *Semyon Kotko*. June 28-July 15. Royal Opera House.



leafy setting for its annual triple bill. This year features the first British production of Robert Schumann's opera, *Genoveva*, conducted by Elgar Howarth, directed by Aidan Lang with designs by Ashley Martin-Davis. Michael McCaffery & Paul Edwards restage their 1991 production of Haydn's *Il mondo della luna*, with Jane Glover conducting. Stephen Barlow directs Stephen Unwin's new staging of *Le nozze di Figaro*, designed by Neil Warming. The season runs from June 11-July 9.

GLYNDEBOURNE FESTIVAL OPERA

Glyndebourne, Lewes, E Sussex (01273 813813).

Le nozze di Figaro/Don

Giovanni/Così fan tutte This season, which sees the departure of director Andrew Davis & director of productions Graham Vick, includes three Mozart/da Ponte operas. Vick & designer Richard Hudson's new stagings of *Figaro* (in repertory until Aug 7) & *Don Giovanni* (July 15-Aug 27), are joined by Louis Langree's restaging of Vick's 1998 *Così fan tutte* (June 8-Aug 14). Davis will also be conducting all three operas as a trilogy over two special weekends.

Jenufa Czech conductor Jiri Belohlavek makes his Glyndebourne début with a revival of Nikolaus Lehmann & designer Tobias Hoheisel's 1989 production of Janacek's opera. In repertory until July 9.

Peter Grimes Mark Wigglesworth also makes his Glyndebourne début conducting Stephen Rayne's restaging of Trevor Nunn's 1992 production. In repertory from June 24-Aug 1.

The Rake's Progress John Cox's production of Stravinsky's disturbing work, with David Hockney's celebrated designs based on Hogarth, is back once again. Mark Elder

conducts. In repertory Aug 5-25.

OPERA NORTH

Grand Theatre, Leeds (0113 222 6222).



La Gioconda Amilcare Ponchielli's opera of treachery & intrigue set during Venice's Carnival, directed by Philip Prowse. With Claire Rutter in the title role, Gillian Knight as La Cieca & David Maxwell Anderson as Enzo. In repertory until June 1.

Orpheus in the Underworld Offenbach's Can-Can romp in a co-production with D'Oyly Carte Opera. With Mary Hegarty as Eurydice & Jamie MacDougall as Orpheus. In repertory until June 3.

Radamisto Handel's powerful baroque opera about politicking & passion in a besieged city. With David Walker as Radamisto & Alice Cooté as Zenobia. In repertory until May 30.

All three productions then tour: *Palace Theatre, Manchester*, June 6-10 (0161 242 2503); *Theatre Royal, Nottingham*, June 13-17 (0115 989 5555); *Theatre Royal,*

Newcastle, June 20-24 (0191 232 2061).

SCOTTISH OPERA

Theatre Royal, Glasgow (0141 332 9000).

Macbeth Luc Bondy's new production of Verdi's atmospheric work features Richard Zeller & Kathleen Broderick as the murderous Macbeths. In repertory until June 16.

Salome Andre Engel's co-production with Welsh National Opera has Helen Field in the title role. Alan Woodrow as Herod & Elizabeth Vaughan as Herodias. In repertory until June 17.

Also at: *Festival Theatre, Edinburgh*, June 7-10. (0131 529 6000).

WELSH NATIONAL OPERA

New Theatre Cardiff (029 2087 8889).

Carmen Patrice Caurier &

Moshe Leiser's production, with Imelda Drumm as Carmen & Carlo Ventre as

Kirov Opera: Prokofiev's

patric masterpiece *War & Peace* is one of several works presented by the company.

Carmen: The crowd-garner for WNO's production, below.

Don José. In repertory from May 26-June 9.

Der Rosenkavalier A

co-production with Opera Australia, featuring Deborah Riedel as Marschallin. Katarina Karneus as Octavian & Daniel Sumegi as Baron Ochs. In repertory until June 10. Both productions then tour:

Hippodrome, Bristol, June 13-17 (0870 607 7500); *North Wales Theatre, Llandudno*, June 20-24 (01492

872000); *Apollo Theatre, Oxford*, June 27-July 1 (0870 606 3502); *Mayflower, Southampton*, July 4-8 (023 8071 1811); *Theatre Royal, Plymouth*, July 11-15 (01752 267 222).

DONALD COOPER





MUSIC

This year's Proms have a youthful theme, including an all-day event featuring young talent, as well as anniversary concerts for Bach, Shostakovich, Weill & Copland. Lesley Garrett & Metropolitan Opera star Samuel Ramey give recitals, & Plácido Domingo appears in a concert staging of a neglected Verdi opera. Veterans Tina Turner, Willie Nelson, BB King & Santana show they're not ready to retire, just yet.

ALBERT HALL

Kensington Gore, SW7 (020 7589 8212).

BBC PROMENADE

CONCERTS, July 14-Sept 9

Highlights include:

BBC Symphony Orchestra, Chorus & Singers Andrew Davis conducts Copland's *Fanfare for the Common Man*, Bach's *Tocatta & Fugue in D Minor* & Rachmaninov's Piano Concerto No 2 (pianist Evgeny Kissin), July 14.
Monteverdi Choir & English Baroque Soloists John Eliot



Gardiner conducts Bach's liturgical cantatas, Suite No 4 in D & the *Magnificat* in D, July 15.

BBC Symphony Orchestra Andrew Davis conducts Ravel, Stravinsky, Gershwin's *Rhapsody in Blue* & the world première of Mark-Anthony Turnage's *Fractured Lines*. With pianist Steven Osborne & percussionists Evelyn Glennie & Peter Erskine, July 19.

BBC Philharmonic Yan Pascal Tortelier conducts Britten, Vaughan Williams & Elgar, & Peter Maxwell

Plácido Domingo: Leads in a concert performance of Verdi's *La Battaglia di Legnano* at the Festival Hall

Evelyn Glennie: The superb percussionist plays at the Proms & the Festival Hall



MEX VON KOETTITZ

Davies conducts the London première of his own Symphony No 7, July 21.

Guildhall School of Music's Chorus & Orchestra & Paris Conservatoire Philharmonia Chorus Berlioz's *Requiem* led by Colin Davis (with tenor Stuart Neill), July 23.

Pierre Boulez conducts Mahler, Schoenberg, Ravel & Bartók, July 30.
BBC Symphony Orchestra Bach, Brahms (with cellist Steven Isserlis & violinist Joshua Bell), & the world première of Jonathan Harvey's *Mothers Shall Not Cry*, Aug 2.

BBC Symphony Orchestra & Chorus Elgar's *The Dream of Gerontius*, with Catherine Wyn-Rogers (mezzo-soprano), Glenn Winslade (tenor) & Andrew Davis conducting.

BBC Concert Orchestra Gershwin's *An American in Paris*, songs by Stephen Sondheim (with singer Julia McKenzie) & the suite from Weill's *Street Scene*, Aug 7.

BBC National Orchestra of Wales Marking Shostakovich's death 25 years ago, with *Suite on Verses by Buonarroti* (baritone Sergei Leiferkus) & Symphony No 8, Aug 9.
Proms Millennium Youth Day An afternoon programme featuring the National Children's Orchestra & Wind Ensemble (Bernstein & Holst), the National Children's Choir (Respighi's *The Birds* & Britten's Psalm 150), & various pieces performed by the National Youth Brass Band & Choir of Great Britain, Aug 12.

National Youth Orchestra, Choir & Brass Band Paul Daniel conducts Walton's *Belshazzar's Feast*, with baritone Thomas Allen, Aug 12.

BBC Symphony Orchestra Mozart Piano Concerto No 22 (pianist Emanuel Ax) & Mahler's Symphony No 9, conducted by Andrew Davis, Aug 15.

Oslo Symphony Orchestra

The Proms: The Albert Hall plays host to hundreds of world-class musicians in this year's mega fest

Barbara Bonney: Sings with the Royal Concertgebouw Orchestra at the Festival Hall

Mariss Jansons conducts Berlioz, Ravel, & Beethoven's Symphony No 5, Aug 16.

Philharmonia Orchestra Respighi, Prokofiev's Violin Concerto No 1 & Copland's Symphony No 3, conducted by Leonard Slatkin, Aug 21.
London Philharmonic Orchestra & Glyndebourne Chorus Andrew Davis conducts a performance of *The Marriage of Figaro*, Aug 22.

BBC Concert Orchestra & Singers Gilbert & Sullivan's *Iolanthe*, conducted by Jane Glover.

Berlin Philharmonic Claudio Abbado conducts Wagner's *Tristan and Isolde* (Prelude & Liebestod) & Bruckner's Symphony No 7 (Aug 28) & Strauss's *Don Quixote* & Beethoven's Symphony No 7 (Aug 29).



JEAN-PIERRE ANGLET

ERIC RICHMOND/ARND BRONKHORST

★ HIGHLIGHT

La Battaglia di Legnano Plácido Domingo takes the leading role of Arrigo in a concert performance of Verdi's neglected opera set in war-torn Milan in the 12th century. Mark Elder conducts the Royal Opera House Orchestra & Chorus, June 30 & July 3. *Festival Hall.*



SHILLAROCK

Melvyn Tan: The pianist joins the New Mozart Ensemble at the Wigmore Hall for an evening of Mozart & Haydn

San Francisco Symphony Orchestra Michael Tilson Thomas conducts Ruggles, Schumann, & Stravinsky's *Rite of Spring*. Aug 30.
BBC Symphony Orchestra & BBC Singers & Philharmonic Weill's *The Rise & Fall of the City of Mahagonny*. Sept 7.
BBC Symphony Orchestra & Chorus Andrew Davis conducts the traditional last night, which includes Bach, Mozart, Strauss, Delius & the world premiere of Shostakovich's Jazz Suite No 2, as well as the usual favourites to keep the Promenaders happy. Sept 9.
Full details of the 72 concerts are in the 2000 Proms Guide, on-sale now.
BARBICAN HALL
Silk Street, EC1 (020 7638 8891).

Pittsburgh Symphony Orchestra Mariss Jansons conducts Rossini, Stravinsky & Brahms (June 1) & Weber, Beethoven & Stravinsky (June 2).
Beatrice & Benedict Colin Davis conducts the LSO in a concert performance of Berlioz's opera, with Enkeledja Shkosa, Kenneth Tarver & Sara Mingardo. June 6 & 8.
New York Philharmonic Orchestra Musical director Kurt Masur will ensure an epic sound for Ives' *The Unanswered Question* & Shostakovich's Symphony No 7 (June 10) & Mahler's Symphony No 9 (June 11).
London Symphony Orchestra André Previn conducts Haydn, Vaughan Williams, Strauss & arias from his own opera *A Streetcar Named Desire* (with soprano Renee Fleming), June 11. Previn also leads the

London Symphony Chorus, Elizabeth Futral (soprano) & David Wilson-Johnson (baritone) for Brahms' German Requiem, June 18. Cellist Moray Welsh joins the orchestra under Richard Hickox for pieces by Ravel, Elgar & Franck, June 29.

Samuel Ramey The Metropolitan Opera's bass-baritone star is joined by the Royal Philharmonic Orchestra for vocal pieces inspired by the Devil, including Berlioz, Liszt, Mussorgsky & Stravinsky, July 4.

HAMMERSMITH APOLLO
Queen Caroline St, W6 (020 7416 6080).

Willie Nelson An evening with the veteran country singer. June 26.

BB King The blues guitarist continues to play in his inimitable style. June 29.

ROYAL FESTIVAL HALL
South Bank Centre, SE1 (020 7960 4242).

Royal Concertgebouw Orchestra Riccardo Chailly conducts JS Bach's *Orchestral Suite No 2* & Mahler's *Des Knaben Wunderhorn*, with Barbara Bonney (mezzo-soprano), Elva Podles (alto), Matthias Goerne (baritone) & Endrich Wottrich (tenor), June 2.

Philharmonia Orchestra Leonard Slatkin conducts with Evelyn Glennie on percussion for Gershwin's *An American in Paris*, the UK premiere of Daugherty's *UFO* & Copland's Symphony No 3, June 22. Then Slatkin is joined by Michael Collins (clarinet) & Barbara Bonney (mezzo-soprano) for an evening of Copland, June 29.

Shirley Bassey The Welsh diva proves she still has a powerhouse voice. June 5-18.

BBC Concert Orchestra Stars from West End productions sing numbers from such shows as *Phantom of the Opera*, *Cats*, *Les Misérables* & *Evita*, June 23.

Lesley Garrett Favourite songs and arias performed with the BBC Concert Orchestra under Peter Robinson, July 17.

WEMBLEY ARENA
Empire Way, Wembley (020 8902 0902).

Santana The superlative 1970s rock guitarist is now enjoying a revival. June 14.

Tina Turner The pop veteran is still going strong at 60. July 15-16
WIGMORE HALL
36 Wigmore St, W1 (020 7935 2141).

Melvyn Tan The pianist joins the New Mozart Ensemble for Mozart's Piano Concerto No 14 & Haydn's Piano Concerto in G & *Divertimento* in D minor. June 4.

Florilegium The baroque ensemble performs Bach, including the Triple Concerto in A Minor and Brandenburg Concerto No 6. July 8.

Henschel Quartet Works for strings by Haydn and Beethoven. July 9.

Lindsay String Quartet Pieces by Haydn & Mozart. July 16.



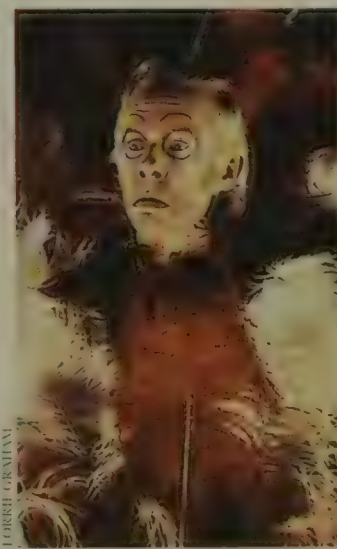
FESTIVALS

Thanks to this summer's festivals in London, you can enjoy music in some of the capital's most striking historic buildings, from baroque at the Luftansa Festival to early & modern work in Spitalfields. Stephen Sondheim is celebrated in Covent Garden & Jessye Norman appears at Hampton Court. Farther afield, Jose Carreras performs in Henley & a feast of international theatre & dance is on offer in Edinburgh.

BOC Covent Garden Festival Even though this eclectic festival is well under way, there is still much to see, including Gilbert & Sullivan's *HMS Pinafore* on board the 1918 ship *HMS President*, Thomas Arne's opera *Alfred* (with Daniel Norman as the king), & various events to mark Stephen Sondheim's 70th birthday, including the National Youth Music Theatre's staging of *Into the Woods* & a tribute concert devised by Julia McKenzie. *Until June 3. Box office: 47 The Market, Covent Garden Piazza, WC2H 7LD (020 7413 1410).*

City of London Festival Giving access to some of London's finest architectural buildings, such as the Mansion House & Guildhall, the festival ranges from theatre & outdoor sculpture to lunchtime recitals & late-night jazz. Opening in St Paul's Cathedral with Bach's *Magnificat* & the world premiere of

The Sixteen: Choral creativity is a hallmark of the BOC Covent Garden Festival, which this year celebrates Sondheim's 70th birthday
LyreBird: Tales of Helpmann The Australian show hits the City of London Festival, below



John Tavener's *Total Eclipse*, other highlights include Bach's B Minor Mass conducted by Nikolaus Harnoncourt, a concert staging of Offenbach's operetta *Dick Whittington*, & the Jacques Loussier Trio. June 20-July 13. *Box office: Barbican Centre, EC2Y 8DS (020 7638 8891).*

Hampton Court Palace Festival

Soloists taking part in the evening concerts include singers Jessye Norman & Shirley Bassey, violinist Itzhak Perlman & guitarist Paco Peña. There is a special staging of *A Midsummer Night's Dream* given by the Royal Shakespeare Company with Mendelssohn's incidental music played by the City of London Sinfonia, a concert performance of *Madam Butterfly* by Opera North, & a flamenco-flavoured fireworks finale. June 8-17. Box office: Hampton Court Palace, East Molesey, Surrey KT8 9AU (020 7413 1443).

Lufthansa Festival of Baroque Music

St James's Baroque Players present Bach's Mass in B Minor & an eight-hour Bach marathon. There are appearances by the Haydn Chamber Orchestra, The Palladin Ensemble & New York's St Thomas Choir of Men & Boys & solo recitals with Robert Barto (lute) & Wayne Marshall (piano/organ) among others. Specialist groups include Freiburg Baroque, La Serenissima & Europa Galante. All performances take place at St John's Smith Square. June 5-July 1. Box office: St John's Smith Sq, London SW1P 3HA (020 7222 1061).

Spitalfields Festival Based at Hawksmoor's Christ Church, the festival celebrates the 250th anniversary of Bach's death with recitals of his early cantatas, *Goldberg Variations* & all six cello suites. Early music is represented by Ensemble Saraband & the New London Consort, with modern pieces from such composers as Judith Weir,



JOHN RIEKIN

Jonathan Dove, Michael Berkeley & Arvo Pärt, & performances by two string quartets, ensembles from three music colleges, & the choirs of Westminster Abbey & St John's Cambridge. June 5-23. Box office: 75 Brushfield Street, London, E1 6AA (020 7377 1362).

OUT OF TOWN

Aldeburgh Festival of Music & Arts

The 53rd season opens with the world premiere of Param Vir's opera *Ion*, based on Euripides' play. John Eliot Gardiner & the Monteverdi Choir continue their liturgical pilgrimage through Bach's sacred cantatas with three concerts. The LPO, Tallis Chamber Choir & Britten-Pears Chamber Choir perform the British premiere of Thomas Ades'

America. Robert Brubaker takes the title role in two concert performances of *Peter Grimes*. Elisabeth Söderström gives two masterclasses on Sibelius & Strauss; also recitals by Steven Isserlis, Ian Bostridge, Borodin String Quartet & a tribute to documentary film-maker Humphrey Jennings. June 9-25. Box office: High St, Aldeburgh, Suffolk IP15 5LS (01728 687110).

Cheltenham International Festival of Music

Chamber pieces by Messiaen & late work by Beethoven & Mozart are featured. World premières include Michael Berkeley's opera based on *Jane Eyre*, Judith Weir's Piano Quartet, Alexander Goehr's *Three Sonnets & Two Fantasies*, James MacMillan's *Exultat*, as well as work by Ian Wilson, Hans Werner Henze & Joseph Phibbs. June 30-July 16. Box office: Town Hall, Imperial Sq, Cheltenham GL50 1QA (01242 227979).

Edinburgh International Festival

As usual, there is an impressive host of foreign companies, including New York City Ballet, Nederland Dans Theater, Dublin's Abbey Theatre & Stuttgart State Opera. Pierre Boulez appears with the London Symphony Orchestra, Sir Charles Mackerras conducts the Czech Philharmonic, Scottish Opera presents a new *Ring* cycle, & leading German actress Angela Winkler plays *Hamlet*. August 13-Sept 2. Box office: The Hub, Castlehill, Edinburgh EH1 2NE (0131 473 2000).

Henley Festival

The banks of the Thames heave with five days of music, dance, theatre, cabaret & fireworks. Artists taking part include singers José Carreras & Lesley Garrett, dynamic pianist & organist Wayne Marshall conducting tributes to Gershwin & JS Bach, the Medieval Baebes, Jacques Loussier Trio & The Reduced Shakespeare Company. July 5-9. Box office: 14 Friday St, Henley-on-Thames, Oxon RG9 1AH (01491 843404).

Salisbury Festival Music ranges from classical & jazz to Tibetan throat

The Spitz: The informal venue in Spitalfields Market hosts some of the liveliest music in the City of London Festival
Edinburgh: Quirky Italian dancer Emio Greco provides one of the dance highlights at this year's Festival, below



singers as well as street theatre, puppetry & talks. Artists include John Eliot Gardiner & the Monteverdi Choir, the Soweto String Quartet, Northumbrian piper Kathryn Tickell, Poet Laureate Andrew Motion & actress Siân Phillips. Until June 3. Box office: 75 New St, Salisbury, Wiltshire SP1 2PH (01722 320333).

York Early Music Festival This year's programme not only celebrates the 250th anniversary of Bach's death & music for the *York Mystery Plays* (June 22-July 22), but also the opening of the city's National Centre for Early Music. Highlights include Rachel Podger performing Bach's Violin Sonatas, Ensemble 415 playing Brandenburg Concertos Nos 2 & 5 & the English debut of *La Capelle Ducale* with Musica Fiata, *Köln* (pieces for cornets, voices & organ), & an exhibition of Chippendale furniture. July 7-16. National Centre for Early Music, St Margaret's Church, Walmgate, York YO1 9TL (01904 658338).

Enjoy access to London's gems



The Thames, so long neglected as an attraction, is giving this year a silver thread that links hundreds of diverse events during a 12-month millennium festival that begins with New Year's Day parties, and will close with Christmas celebrations at the Tower.

From the Royal Naval College at Greenwich to the Royal Botanic Gardens, Kew, a multitude of special tours, performances, exhibitions and ceremonies offer visitors often unprecedented access to many of Britain's great institutions.

The String of Pearls celebrates the "building blocks" of civilisation through themes that range from democracy to defence, religious faith to recreation. The programme offers tours of Lambeth Palace, above, of disused Underground stations, and of grand interiors from the Foreign and Commonwealth Office to Fishmongers' Hall. Events include opera on the river and drama in the Lord Chief Justice's Court, a cycle of Mystery Plays in Southwark, lectures by world-class thinkers at King's College and *son-et-lumière* at the Royal Hospital, Chelsea.

Programme available from tourist offices, or send a cheque for £1.50, to String of Pearls, PO Box 967, Aylesford, Kent ME20 7UP (information 0906 944 2000, calls cost 10p per minute). <www.stringofpearls.org.uk>

ANGELA BIRD



EXHIBITIONS

The Tate Modern & Somerset House are among exciting new spaces for London art-lovers. Elsewhere, the V&A celebrates Art Nouveau, while the Royal Academy puts the work of present-day artists on show in its popular Summer Exhibition. In more sombre mood, the Imperial War Museum opens a new permanent exhibition devoted to the tragedy of the Holocaust.

Readers are advised to check dates & times before making a special journey.

BARBICAN ART GALLERY Barbican Centre, EC2 (020 7382 7105). The Art of Star Wars Costumes for Luke Skywalker & Darth Vader, conceptual drawings of R2-D2 & C-3PO & hundreds of original objects from the Star Wars films. Until Sept 3. Mon-Sat 10am-6.45pm (Tues until 5.45pm); Sun, bank holidays noon-6.45pm.

Visions from the Golden Land: the art of Burmese lacquer at the British Museum Masterpieces from Ancient China: Spectacular bronzes at Eskenazi include this 2nd-century BC hare

BRITISH MUSEUM Great Russell St, WC1 (020 7636 1555). Visions from the Golden Land Lacquerwork from Burma, showing exquisite examples of the craft from the 18th to the 20th century, including items used in the preparation of betel nut. Until Aug 13. Mon-Sat 10am-5pm; Sun noon-6pm. DESIGN MUSEUM 28 Shad Thames, SE1 (020 7378 6055). The Life & Work of Buckminster Fuller Ideas & output of this great American architect, known for his geodesic domes. Models & drawings



on show include those of the twin-hulled Needles rowing boat & the dome for the Montreal Expo. June 15-Oct 15. Daily 11.30am-6pm. ESKENAZI 10 Clifford St, W1 (020 7493 5464). Masterpieces from Ancient China Ten bronzes from the Shang dynasty (c12th century BC) to the Western Han dynasty (1st century BC), featuring magnificent objects, some decorated with jade & semi-precious stones. June 5-July 8. Mon-Fri 9.30am-5.30pm; Sat 10am-1pm.

ESTORICK COLLECTION 39a Canonbury Sq, N1 (020 7704 9522). Zoran Music Works by this Middle-European artist,

born in 1909, include Dalmatian, Venetian & Tuscan landscapes, self-portraits, & images of Dachau where Music was incarcerated in 1944. June 2-Sept 17. Wed-Sat 11am-6pm; Sun noon-5pm.

FESTIVAL HALL FOYER South Bank Centre, SE1 (020 7960 4242).

Float In David Ward's installation, 500 clear glass balls are suspended from the ceiling of the ballroom to magical effect. Until July 2. Daily 10am-10pm.

GOLDSMITHS' HALL Foster Lane, EC2 (020 7606 7010).

Treasures of the 20th Century Silver, jewellery & art medals from the 20th-century collection, including contemporary works commissioned to celebrate the Millennium, on view to the public for the first time. May 25-July 21. Mon-Sat 10.30am-5pm.

HAYWARD GALLERY South Bank, SE1 (020 7928 3144).

Force Fields Works on show range from constructions by Alexander Calder & Jean Tinguely to

paintings by Yves Klein & magnetic sculptures by Takis. July 13-Sept 17. Daily 10am-6pm (Tues, Wed until 8pm).

IMPERIAL WAR MUSEUM Lambeth Rd, SE1 (020 7416 5320).

The Holocaust New permanent exhibition includes film, photographs & personal memorabilia from some of those held in the Nazi extermination camps during World War II. Opens June 7. Daily 10am-6pm.

NATURAL HISTORY MUSEUM Cromwell Rd, SW7 (020 7942 5000).

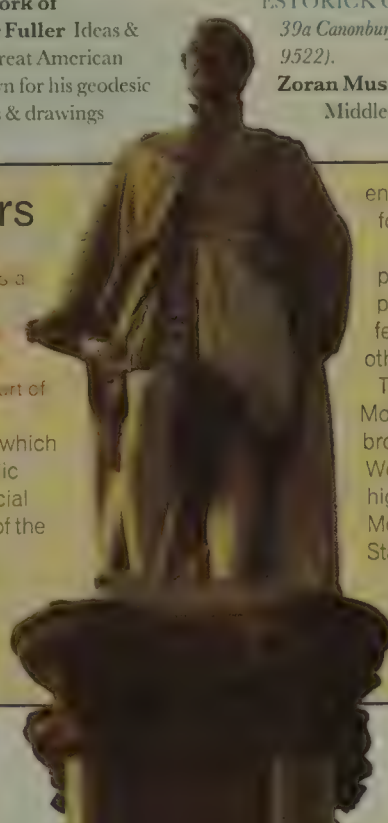
Rhythms of Life Plenty of interactive exhibits, cartoons & quirky items in this show that looks at nature's rhythms—tidal & lunar, seasonal, day & night—and the life cycles of humans, animals & plants. July 8-spring 2001. Mon-Sat 10am-5.50pm; Sun 11am-5.50pm.

Art in the great outdoors

You can't go far in Britain without stumbling across a piece of public sculpture. Whether a statue of royalty, a monument commemorating an historical event, a modern bronze figure in a park, or a relief panel adorning a building, outdoor art is a major part of our urban and rural landscape.

All too often we take these features for granted, which is why English Heritage has launched Year of Public Sculpture 2000, a countrywide programme of special events and projects designed to raise awareness of the vast national collection of outdoor artworks.

London will benefit from two initiatives. English Heritage is spending £1.5 million restoring Wellington Arch at Hyde Park Corner, while two sculptures by John Michael Rysbrack flanking the



entrance to Chiswick House will be returned to their former glory.

To coincide with the launch, English Heritage has published A User's Guide to Public Art (£7.95). The first pocket companion to England's outdoor sculpture, it features nine city walks with maps, plus round-ups of other sculptures to see in the area.

The London walk takes in such impressive works as The Monument, by Christopher Wren, and Francis Chantrey's bronze equestrian statue of Arthur Wellesley, 1st Duke of Wellington, at the Royal Exchange. Other city sights highlighted in the guide are the recently restored Albert Memorial in Kensington Gardens, Henry Moore's Three Standing Figures in Battersea Park and David Mach's tilting telephone boxes in Kingston-upon-Thames.

To purchase the book or to request a leaflet of Year of Public Sculpture 2000 events, call 01793 414595.

CLAIRE HUTCHINGS



ROYAL ACADEMY OF ARTS

Piccadilly, W1 (020 7300 8000).

232nd Summer Exhibition The largest open contemporary art exhibition in the world, with most of the prints, paintings, sculptures & designs for sale. May 29-Aug 7.

Scottish Colourists (1900-30)

Around 100 paintings by artists Cadell, Fergusson, Hunter & Peplow, who shared a love of vivid colour & flowing paint styles. June 30-Sept 24. *Daily 10am-6pm (Fri until 8.30pm).*

LATE BRITAIN

Millbank, SW1 (020 7887 8008).

Romantic Landscape: The Norwich School of Painters

1803-33 The beauty & life of East Anglia celebrated by John Sell Cotman, John Crome & others, plus works by Turner & Constable. Until Sept 16.

New British Art 2000:

Intelligence The artist as investigator, as shown through the work of Julian Wearing, Sarah Lucas, Craig Martin, Tacita Dean & others of the rising generation. July 6-Sept 24. *Daily 10am-5.50pm.*

LATE MODERN

Bankside Power Station, 25 Sumner St, SE1 (020 7887 8008).

Herzog & De Meuron Drawings, plans & models show the creative

HIGHLIGHT

NATIONAL GALLERY

Trafalgar Sq, WC2 (020 7747 2885).

Encounters: New Art from

Old Throughout the Sainsbury Wing & the rest of the National Gallery, 20 present-day artists select a work from the National Gallery collection & respond to it with a new one of their own.

Hockney chooses a painting by Ingres, Freud selects a Chardin work & Hodgkin picks a Seurat. June 14-Sept 17. *Daily 10am-6pm (Wed until 9pm).*

processes & collaboration of the architects who adapted Gilbert Scott's former power station to its new function. Until Oct.

The Unilever Series: Louise Bourgeois In the Turbine Hall, large-scale work by the French-born American sculptor. Until Oct.

Daily 10am-6pm (Fri, Sat until 10pm).

VICTORIA & ALBERT MUSEUM Cromwell Rd, SW7 (020 7938 8349).

Art Nouveau 1890-1914 Huge show of ceramics, glass, textiles, furniture jewellery, painting & sculpture showing art & design from the turn of the last century. Until July 30. *Daily 10am-5.45pm.*

Giving a platform to fashion

When Lady Romilly McAlpine first encountered Vivienne Westwood's fashion, she was struck. "She was so original, so creative, so different," she says. "I think she is so sharp, so creative, so different." Through this shared sense of humour Lady McAlpine swiftly became one of Westwood's closest admirers and patrons.

Yet Romilly McAlpine has always taken Vivienne Westwood seriously, even at a time when the fashion press was uninterested or dismissive. "To me it was so obvious that what she was doing was different and that she was the leader where others followed. The first outfit I remember wearing was a little jacket in a muted tartan check, with a sweet little collar, which was very short and fitted and which I wore with trousers or a black velvet skirt. I hadn't expected Vivienne to be so well made, so well thought out and crafted. There was always something about her collection, some new idea that she had thought up before someone else, which I found interesting".

Fifty outfits from Lady McAlpine's collection are currently on display at the Museum of London. This marks the first occasion that Britain's most famous female designer has been represented in a major show. The exhibition not only covers the transition of Westwood from punk *enfant terrible* to a designer of international stature but also explores the relationship between Lady McAlpine, the designer and her clothes. "I have always regarded Vivienne as an artist," she explains. "Sometimes I have bought something because I thought it important as a work of art."

The museum felt that, while Vivienne Westwood received official recognition with an OBE in 1992, she has never had public acknowledgment in the form of a retrospective or a major exhibition. "She has



been hugely influential and we wanted an opportunity to validate her career and celebrate her success," explains Edwina Ehrman, Curator of Costume and Decorative Art at the Museum of London. "Romilly McAlpine's collection is particularly interesting because she started buying in 1987 when Westwood was still a fringe designer, and continued to do so once she had become a commercial success." Vivienne's turning point came in 1989, when she was named one of the six best designers in the world by

John Fairchild, then editor of *Women's Wear Daily* and president of Fairchild Publications.

While a retrospective will generally feature only significant pieces charting a designer's career, this exhibition shows how Romilly McAlpine has adapted Westwood's collections to suit her own style and taste. One of the most interesting designs is the "Houses of Parliament" dress that Romilly wore to the opening of Parliament in 1994. "It was delivered two hours before I wore it, at 10 in the morning. Vivienne sent me, as a gift, a wonderful shawl which just finished it off."

Romilly McAlpine's passion for fashion began in the 1960s and her collection also includes Biba, Thea Porter, Ossie Clarke and Rudi Gernreich. "One of the first pieces I ever bought myself in the 1970s was Giorgio Armani. I remember saving up and buying this grey tweed suit that I thought was so chic! What interested me about Giorgio Armani at that time were his materials which were of far better quality than anyone else's."

Romilly also regards Jean Paul Gaultier as another great artist in the same league as Westwood. "I think he is exceptional. His first



Lady McAlpine, an ardent devotee of Vivienne Westwood's couture, showing outfits from her collection, which also includes these staggering snakeskin platform shoes

couture show, with its total lack of ageism or sexism, was a completely new way of looking at things."

She hopes that this display will provide an insight into Westwood's work that will enable her creativity and craftsmanship to reach a wider audience.

Vivienne Westwood: the collection of Romilly McAlpine. Until June 25. Museum of London, London Wall, EC2 (020 7600 0807).

LUCILLE GRANT



SPORT

The European football championships will be the focus of sporting passions in June. On home ground, the calendar is crowded with those events that shape the British summer. Cricket, tennis, & croquet players hit out for victory at Lord's, Wimbledon & Hurlingham, while rowers & yachtsmen make a splash at Henley & Cowes.

ATHLETICS

Olympic selections will be made immediately after the AAA Championships, so watch for strong performances from Steve Backley, Jason Gardener, Katherine Merry & the rest of the British contingent.

European Cup Superleague July 15, 16. *Gateshead International Stadium, Tyne & Wear* (0191 478 1687).

CGU British Grand Prix Aug 5. *Crystal Palace, SE19* (020 8778 0131).

AAA Championships Aug 11-14. *Alexander Stadium, Birmingham* (0121 356 8008).

CRICKET

Nasser Hussain's England squad is batting for a win on home ground against this summer's visiting teams.

England v Zimbabwe: 2nd Test June 1-5. *Trent Bridge, Nottingham* (ticketline 0990 338833).

Benson & Hedges Cup final June 10. *Lord's, NW8* (020 7432 1066).

England v West Indies: 1st Test, June 15-19, *Edgbaston, Birmingham*;

2nd Test, June 29-July 3, *Lord's*;

3rd Test, Aug 3-7, *Old Trafford, Manchester*;

4th Test, Aug 17-21, *Headingley, Leeds*;

5th Test, Aug 31-Sept 4, *The Oval, SE11*. (Ticketline 0990 338833).

CYCLING

In the world's most famous & most gruelling cycle race, watch for Chris Boardman, and for rising young British cyclist David Millar.

Tour de France, July 1-23. *Starts Futuroscope, Poitiers; finishes Paris; France* (0161 230 2301). <www.letour.fr>

EQUESTRIANISM

In the great Hickstead Derby, British fans will be cheering for their favourites, Rob Hoekstra & John & Michael Whitaker.

Traxdata Royal International Horse Show July 26-30. *Hickstead, nr Haywards Heath, W Sussex* (01273 834315).

HIGHLIGHT

Euro 2000 Holland & the current world champions, France, are favourites for the European Championship. June 10-July 2. *Various venues Belgium & Holland*. Semi-finals, June 28, *Amsterdam & Brussels*; finals, July 2, *Rotterdam*. <www.euro2000.org>



ACTION PLUS

Traxdata Derby Meeting, including the Peugeot Derby Aug 24-27. *Hickstead*.

FOOTBALL

FA Charity Shield July 30. *Wembley Stadium, Greater London* (020 8902 0902).

GOLF

Colin Montgomerie attempts a hat-trick at Wentworth while, on the Old

Course at St Andrews, Paul Lawrie battles on home ground to retain his Open title.

Volvo PGA Championship May 26-29. *Wentworth GC, Wentworth, Surrey* (01344 842201).

The Open Championship July 20-23. *St Andrews, Fife* (ticketline 01334 478478).

Cowes: Yachting aficionados head off to the Isle of Wight for great racing action and a glittering social whirl

GREYHOUND RACING

Go to the dogs in comfort, watching the country's fastest canines from the restaurant of Wimbledon's stadium.

Greyhound Derby final June 3. *Wimbledon Stadium, SW17* (020 8946 8000).

HORSE RACING

The Derby makes a great day out on the Downs. At Ascot, eyes are focused as much on the royal family's daily 2pm carriage procession & on the fashions on "ladies' day" (June 22) as on the horses.

Vodafone Oaks June 9. *Epsom, Surrey* (01372 470047).

Vodafone Derby June 10. *Epsom*.

Royal Ascot June 20-23 (Gold Cup, June 22). *Ascot, Berks* (01344 622211).

King George VI & Queen Elizabeth Diamond Stakes July 29. *Ascot*.

"Glorious Goodwood" Aug 1-5. *Goodwood, nr Chichester, W Sussex* (01243 755022).

MOTOR SPORT

24-Hour Race, June 17, 18. *Le Mans, France*. <www.24h-le-mans.com>

POLO

Held at Cowdray Park, the Gold Cup is the world's most prestigious polo tournament. The victorious team can be seen in action against another side at Windsor on Cartier International Day, the glittering social occasion that also sees a dual between England & Argentina for the Coronation Cup. **British Open Tournament for the Veuve Clicquot Gold Cup**

Pedal power opens 5,000 miles for cyclists

Celebrations to mark the official opening of a major new network of linked cycle routes is expected to attract half a million people in the biggest outdoor event in the UK this summer.

The launch of the first 5,000 miles of the National Cycle Network—which is, incidentally, the second biggest millennium project after the Dome—takes place on the longest day of the year, June 21, when cyclists from London, Edinburgh, Belfast and Cardiff congregate in Birmingham for the grand opening. Thousands of other people will be marking the occasion in local rides across the entire network.

The festivities continue with the world's largest Cyclethon (June 22-25), a nationwide programme of special events and fundraising parties to mark the opening. London will be a focus of activities, with everything from family fun days and picnics to fashion shows and guided walks. The British Medical Association is coordinating nationwide Ride For Health events for June 24 and 25, while the Cancer Research Society is organising a ride for 3,000 cyclists from Battersea Park on July 2.

Sustrans (short for Sustainable Transport), the organisation responsible for developing the network, hopes the new routes will re-establish cycling as a practical and green means of transport as well as promote a healthier lifestyle. Supported by a £43.5 million grant from the Millennium Commission, the network comprises a linked series of paths and traffic-calmed roads connecting urban centres and the countryside. Along the Network, Sustrans has commissioned local artists to create benches, sculptures, lights and bridges that reflect the landscape and local history. The full 10,000 miles is expected to be complete by 2005. For more information, or to find out what events are taking place in your area, visit or telephone Sustrans (0117 915 0106). <www.ridethenet.co.uk> or <www.cyclingfestival.org.uk>

CLAIRE HUTCHINGS



JULIA BAYNE

Other Events

July 23. *Cowdray Park, Midhurst, Surrey* (01730 813257).

Cartier International Day July 30. *Guards' Polo Club, Smiths Lawn, Windsor, Berks* (01784 437797).

ROWING

Some of the world's top international rowers will be flexing their muscles at Henley before heading for Sydney.

Henley Royal Regatta June 28-July 2. *Henley-on-Thames, Oxon* (01491 572153). <www.hrr.co.uk>

ARA National Championships

July 14-16. *Holme Pierrepont, Nottingham* (0115 982 1212).

SAILING

With 2,000 participants, the Round the Island Race, in June, is reckoned to be the world's biggest yacht race. Nothing, however, can beat Cowes Week for ruthless tactics on water & glittering social life.

Hoya Round the Island Race

June 10. *Cowes, Isle of Wight* (01983 296911).

Skandia Life Cowes Week July 29-Aug 5. *Cowes, Isle of Wight* (01983 295744).

TENNIS

Before defending their 1999 singles titles at Wimbledon, Pete Sampras & Lindsey Davenport—along with the cream of world tennis—will be honing their grass-court play, the men in London & Nottingham & the ladies in Birmingham & Eastbourne.

Stella Artois June 12-18. *Queen's Club, Palliser Rd, W14* (020 7413 1414).

DFS Classic June 12-18. *Edgbaston Priory Club, Birmingham* (0121 440 4006).

Nottingham Open June 19-24. *City of Nottingham Tennis Centre, Nottingham* (0115 989 5555).

Direct Line International

Ladies' Tennis Championships June 19-24. *Devonshire Park, Eastbourne, E Sussex* (01323 412000).

The Championships June 26-July 9. *All England Club, Wimbledon, SW19* (020 8946 2244).



ACTIONPICS

Cricket: Skipper Nasser Hussain bats for a win on home ground this summer



NIR-DAVIDEVSON

OTHER EVENTS

A new exhibition space devoted to Dali opens in County Hall. Dazzling blooms fill Hampton Court Flower Show & the annual Covent Garden Flower Festival. Equally colourful is London's traditional pageantry, with *Trooping the Colour* & a millennium military tattoo.

Dali Universe A new, permanent exhibition space displays more than 500 works by the great Surrealist, including many never before exhibited in the UK. The drawings, paintings, sculpture, jewellery and furniture are shown to their best advantage in surreal, labyrinthine settings. Opens May 25. Daily 10am-5.30pm. *County Hall, Riverside Building, SE1* (020 7620 2420).

Auctions at Christie's Sales with a summer flavour include Cricket memorabilia (May 26, 11am); "The Country Seat", featuring garden urns, ornaments, & a pair of Victorian cast-iron tables estimated at £5,000-£8,000 (June 22, 2pm); & Tennis memorabilia, including racquets, pictures, ceramics & programmes (June 23, 11am). *Christie's South Kensington, 85 Old Brompton Rd, SW7* (020 7581 7611). <www.christies.com>

Gun salutes from the Tower

Royal anniversaries are marked with 62-gun salutes fired by the Honourable Artillery Company from four 25-pounder guns. Coronation (June 2); the Duke of Edinburgh's birthday (June 10); the official birthday of the Queen (June 12); & the 100th birthday of the Queen Mother (Aug 4); 1pm. *Tower Wharf, EC3* (020 7709 0765).

Young Pavement Artists' Competition

Children & adults alike can join in this fun event, renting a pitch & chalks for £1 (in aid of Muscular Dystrophy) & creating an ephemeral work of art to be judged at 4pm. Held under cover, near Victoria Coach Station, it also features such entertainment as a brass band, circus skills, plant sales, & the appearance of Rolf Harris, who will be drawing cartoons of his own & presenting the prizes. June 6, noon-5pm. *Colonnade Walk, Buckingham Palace Rd, SW1* (020 7732 1651).

ARTS Olympia Ten days of prestigious shows & exhibitions

The Coast Show: Nautical, but nice—board a replica 18th-century sailing ship for some fun, hands-on activities

include the Antiquarian Book Fair (June 8-11); Fine Art & Antiques Fair (June 8-18); 20th-Century Art & Design Fair (June 14-17); & the Hali Antique Carpet & Textile Fair (June 15-19). June 8-19. *Olympia, Hammersmith Rd, W14* (020 7385 1200). **artLONDON** A marquee in Chelsea houses 50 dealers from Britain & abroad who will be selling contemporary paintings, sculpture,

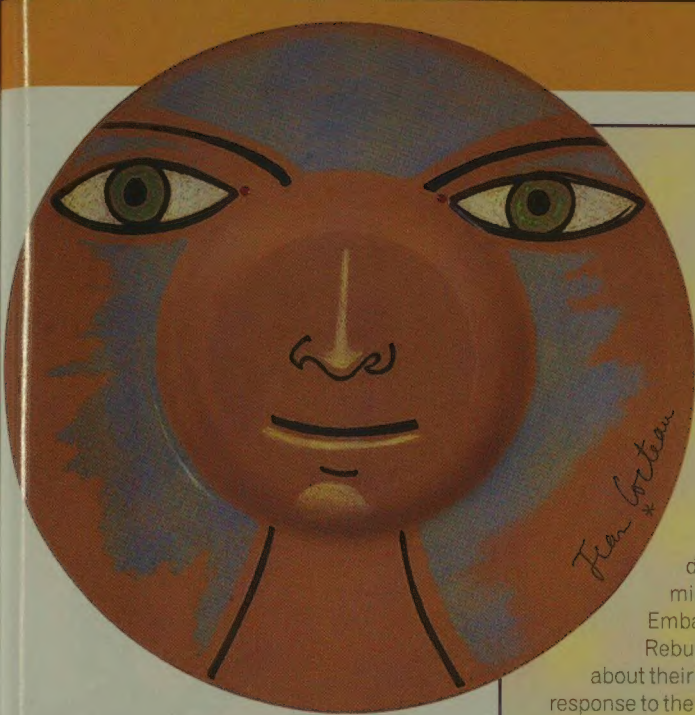
Green and pleasant

For just one day, more than 60 of the capital's private garden squares—those oases of greenery normally glimpsed tentatively through railings—will throw open their gates.

London Historic Parks and Gardens Trust joins forces with English Heritage to celebrate the environmental and horticultural contributions these gardens make to the capital's culture. From elegant Eaton and Belgrave Squares to Bonnington Square, Lambeth (in urgent need of restoration), the leafy enclaves will welcome visitors—some will provide entertainment, strawberry teas or Pimms tastings. Opening for the first time under this scheme are Westminster Abbey College Garden, Coram's Fields (adults are, under rules laid down by 18th-century benefactor Thomas Coram, not admitted unless accompanied by a child), and Montagu Square in Westminster. *London Garden Squares Day, June 4, times vary. Day ticket £5 admits to all, available at any participating garden. Information from 09064 123410 (calls cost 60p per minute at all times).*

ANGELA BIRD





artLONDON: Contemporary art for sale in Chelsea's choice surroundings include Jean Cocteau ceramics

ceramics & photography by talented young artists, June 14-18. Wed, Thurs 11am-9pm; Fri, Sat 11am-8pm; Sun 11am-6pm. *Duke of York's HQ, King's Rd, SW3 (020 7736 5546).* <www.artlondon.net>

Trooping the Colour The Queen inspects her soldiers & takes the salute at the annual ceremony by the Massed Bands & soldiers of the Household Division; this year the colour to be trooped is that of the Coldstream Guards, June 17, 11am. *The Mall & Horse Guards Parade, SW1 (020 7414 2479).*

Covent Garden Flower Festival A week of floral events between Seven Dials area & the Strand, with a colourful theatrical garden—venue for daily floristry displays, fashion shows (Thurs-Sat) & other events—set up outside St Paul's church, plus a host of stalls offering vegetable tastings &, on June 25, plants & horticultural accessories. June 18-25. *The Piazza area, WC2 (020 7735 1518).*

London Bikeathon Some 10,000 cyclists are expected to set out on one of three cycle tours of the City, Richmond, or four of the capital's commons, hoping to raise £500,000 for the Leukaemia Research Fund. See box story, page 71, June 25. Starts 9am. *Battersea Park, SW11 (0901 882 2220).* <www.ridethenet.co.uk>

RHS Hampton Court Flower Show The world's largest annual flower show, spread over 25 acres of royal parkland, includes show & water gardens, eight marquees, & the British Rose Festival, & gives visitors the chance to buy plants as well. July 4-9 (July 4, 5 RHS members only). Tues-Sat 10am-7.30pm; Sun 10am-5.30pm. *Hampton Court Palace, East Molesey, Surrey (ticketline 0870 842 2200).*

Royal Military Tattoo 2000 The Army, Royal Navy & Royal Air Force combine to present an open-air millennium military spectacular demonstrating the Defence of the Realm past, present & future with parachutists, lasers, fireworks & music. July 10-15, 9pm. *Horse Guards Parade, SW1 (ticketline 0870 241 0301).* <www.rmt2000.mod.uk>

Claremont Carnivale The Latin flavour of Rio & Havana fills the air as fancy-dressed revellers bring picnics to enjoy in the elegant landscape gardens. Plenty of music & entertainment for all the family, plus fireworks finale over the lake. July 13-16, 7pm. *Claremont Gardens, Esher, Surrey (01372 451596).*

Millennium War & Peace Show The 60th birthday of the Jeep is celebrated at this military show, which also includes 3,000 vehicles from WWI to the present, 40 car-crushing tanks in action, battle re-enactments and a militaria fair. July 19-23, 9am-6pm. *Hop Farm Country Park, Beltring, nr Paddock Wood, Kent (01622 872068).*

Doggett's Coat & Badge Annual race for first-year watermen, begun in 1714 by Irish comedian Thomas Doggett, with half a dozen competitors rowing the course in single sculls. July 20. Starts 1.30pm, *London Bridge, SE1; finishes 2.05pm, Cadogan Pier, SW3 (020 7626 3531).*

Art in Action Over 250 artists and craftspeople of the highest calibre converge

Hop on a frog and see London!

Hot on the heels of the Millennium Dome and the London Eye comes the capital's latest visitor attraction—a fleet of bright yellow amphibious buses offering the ultimate experience in city sightseeing.

Hop aboard one of the specially adapted World War II vehicles for a road tour taking in such famous sights as Big Ben, Trafalgar Square and Westminster Abbey. Then hold on to your seats as the craft makes a dramatic plunge into the Thames for a 30-minute trip past Westminster, the Victoria Embankment and other riverside landmarks. Rebuilt and refurbished, the buses reveal little

about their military past. Developed and built by General Motors in the US in 1942 as a rapid response to the war effort, the amphibious vehicles were used during the D-Day landings to transport troops and supplies and deliver casualties to offshore ships. The combined river and bus trip is the brainchild of Howard Slater, who decided London needed an adventurous alternative to traditional tours. *London Frog Tours* depart from County Hall, SE1. Frequent services daily, between 10am and dusk. £13, children £7. (For advance bookings, telephone 020 7928 3132). <www.frogtours.com>

CLAIRE HUTCHINGS



on a country house for four days of displays, classes and workshops. Visitors can see, and learn about, everything from ceramics and woodwork to calligraphy and Russian arts, enjoy live music and dance performances and buy all they need to get crafty from a covered market. July 20-23, 10.30am-5.30pm. *Waterperry House, nr Wheatley, Oxford (020 7381 3192).*

The Voters of the Future As part of the String of Pearls Festival (see box story, page 68) a special millennium exhibition explains the British parliamentary system & allows rare public access to Westminster Hall. Aug 1-Sept 15. Daily 9.30am-5pm. *Houses of Parliament, Westminster, SW1 (020 7219 3000).*

The Coast Show The final stage in a round-Britain voyage to help the National Trust raise £5 million for the protection of the coastline, sees the *Grand Turk*—a magnificent replica 18th-century sailing ship—berthed in London. Visitors to the vessel will encounter costumed characters from the past & can enjoy a series of hands-

on activities. Aug 10-20. Mon-Fri 10am-5pm; Sat, Sun 10am-6pm. *St Katharine Dock, EC3 (020 8315 1111).*

Notting Hill Carnival In a riot of colour, more than 100 costumed bands parade through the streets of west London. Aug 27, 28, 10am-7pm (processions from noon). *Ladbroke Grove area, W11 (020 8964 0544).*

LISTINGS COMPILED BY
IAN JOHNS & ANGELA BIRD



BELOW, CHRISTIE'S SOUTH KENSINGTON



Covent Garden Flower Festival: A week of floral events in WC2

Auctions at Christie's: A sale of tennis memorabilia includes this racket dating from the early 1870s

[from the ILN archives]

Summer with a **Splash**

Since the early days of the ILN, Londoners have always come up with original ways to enjoy the capital's warmer weather.



Clockwise from left, children enjoyed "the beach" at Kennington while the more affluent luxuriated in the floating swimming bath at Charing Cross—an innovation that predated the bathing chute by nearly 30 years.

LONDON HAS ALWAYS taken summer seriously, with no shortage of original ideas for making the most of the sun. Looking back through the archives of *The Illustrated London News*, few innovations were more impressive than the "floating swimming bath in the Thames at Charing Cross", whose opening was described in an issue dated July 1875. Attached to a former steamboat pier, this was the first of several such wrought-iron structures planned for spots all along the river and, if successful, elsewhere in the country. Water was obtained directly from the Thames, filtered to remove mud and other debris, aerated through a fountain and then warmed by a heating apparatus.

The pool, which held 150,000 gallons of water, could be filled in just six hours. A continuous flow of water ensured that it was constantly refreshed. The whole construction was remarkably sophisticated, with a minimum water level of three feet at one end sloping down to seven feet at the other. As with any major attraction being built today, a "refreshment-room" was part of the complex. No doubt bathers felt it well worthwhile to splash out on the one

shilling entry fee. Elsewhere in the city, more down-to-earth pleasures entertained London's young people. Towards the end of the last century, "beaches" began to appear in many open spaces, to provide a "seaside" for disadvantaged children. The first one at Victoria Park proved such a hit that others followed, including the one at Kennington shown above which, declared the *ILN* of July 1902, provided "plenty of room for an army of children to turn architects or sextons".

A few years later, in 1907, came the introduction of the swimming pool chute, heralded as bringing "a new excitement to bathing". Directors of seaside places and swimming baths were urged to take note of this invention described as being "as simple as it is amusing".



A New Game for Bathing Girls: The Chute



INTRODUCING
A RARE MALT
WITH A UNIQUE
SECRET

Glenfiddich Solera Reserve owes its exceptional mellowness and depth of flavour to the Solera system, a process unique in Scotland to the Glenfiddich Distillery. Scotch whisky matured for at least 15 years in casks coopered from European, American and Spanish oak is gradually married together by our malt master in the impressive oak Solera vat, a task to which he brings all his years of accumulated experience and skill. Needless to say, we're eternally grateful to the malt master for sharing his secrets.

FROM THE WORLD'S MOST
CELEBRATED MALT DISTILLERY.

Glenfiddich

adler

Mémoires de Femmes · Mémoire du Monde



Ahoà binh: one is grey, the other white. Two exquisite pearls from the South Seas and Tahiti shimmer in the reflection of one hundred and ninety-two diamonds wreathed in white gold.

ADLER, jewellers since 1886.

www.adler.ch